



THE NEW YORK



DRAMATIC MIRROR

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PLAYERS OF THE MODERN ITALIAN STAGE

WHATEVER defects Italian actresses may have they at least are born full of aptitude for the stage, to which they devote themselves with love and enthusiasm. Some attain the summit of art, others less fortunate vanish from the scene, their hearts in a turmoil, after a life of bitterness and disenchantment. Some find repose in a meritorious old age, while the bravest remain in the breach to fight on. Eleanora Duse is one of the latter; gifted with extraordinary sensibility, she never reaches the end of her emotions; if yesterday she dreamed of something magnificent, which perhaps resulted in bitter disillusion, to-day she will dream anew, and thus will it be to-morrow, and always. Duse is pre-eminently an evolutionist, and in this lies her true strength. Romanticism was the daily bread of her youth, then naturalism enveloped her in its coils, and in Zola's *Teresa Raquin* she attained remarkable dramatic brutality. Later she appeared in dramas based on psychology and symbolism. Then followed the D'Annunzio productions, and Duse believed in them to have found the true food for her thought, the renewing force for her energies. Her repertoire was all D'Annunzio, and for years her wonderful multifarious art crystallized, grew sterile. The women of the *Citta Morta*, and *Gloconda* are automations, and Duse in interpreting them became rigid, her delicate, harmonious voice seemed monotonous, her profound gaze lost in a distant vision of art which few comprehend. Aside from her most ardent

habited theatre in Rome, inaugurated last year. This theatre, which promised to banish rough, machine-made plays, and to give the best dramatic productions of all ages and countries, is under the direction of Giacinta Pezzana and Eduardo Boutet, that prince of dramatic critics,

again, Boutet rushed to him, broke open the frail door, begged his friend not to lose courage, and vainly tried to drag him forth; they actually came to blows. Finally Novelli decided to appear again upon the stage, and had a triumph. Eduardo Boutet remained austere as ever. Ade-

whose dates gave the history of her entire artistic life, from her first engagement in 1833, to her farewell to the stage on May 12, 1886. In a corner was a wardrobe containing stage gowns and ornaments, with the diadem of *Lady Macbeth*, the collar of *Queen Elizabeth*, the helmet of *Judith*; then a portfolio and copy books full of blots of ink, those in which Ristori wrote her English lessons; another book full of autographs of De Musset, George Sand, Lamartine, Dumas, and many, many others.

In the old age of Ristori there was something sacred, which impressed and moved one.

Among actresses of the first rank should be mentioned Virginia Reiter, Tina Di Lorenzo, and Irma Gramatica. Reiter is perhaps superior to the other two in talent. At Modena, in a convent, she recited to the nuns at nine years of age, and all spoke of her extraordinary artistic qualities. Evidently she was a born actress, and she dedicated herself to the stage at a very early age. When she presented herself to Emanuel, the great manager, an actress who had been watching her said laughingly to him: "Heavens, how ugly she is! With that face she will never have a career." Reiter heard this first salutation from her comrade in art, and was greatly disturbed. After the first difficult attempts she succeeded in winning a high position in dramatic art. Madame Sans Gene is her war horse, but in *La Femme de Claude*, in *Camille*, she is equally good, owing to her excellent interpretation. Her voice ever finds the most thrilling note, the most fascinating harmonies. In what may be styled



ERMETE NOVELLI.

ZACCONI.



ELEANORA DUSE.

ITALIA VITALIANI.



VIRGINIA REITER.



TINA DI LORENZO.

admirers, who will always adore Duse in any role whatsoever, the serious public reproached the great actress for her useless and unfortunate sacrifices. "The poet," say some newspapers, "follows his path, but the satellite who attends him loses her impulse and her splendor languishes."

Now Duse has returned to the Duse of former days, and has made successful attempts with the Russian drama, and new manifestations of art. Possibly she has not forgotten D'Annunzio and his works, although she has almost banished them from her repertoire. Eleanora Duse, the most cultured, the strongest Italian actress, is still the queen of our prose theatre; years may pass, but her heart and mind do not grow old.

Two excellent actresses who have met with little success are Italia Vitaliani and Giacinta Pezzana. Critics have expressed the most widely differing views concerning them. Neither ever seeks an easy success. Of unbending, proud natures, sometimes scornful, they were believed haughty and intolerant; therefore they are not popular actresses. Italia Vitaliani, a cousin of Eleanora Duse, whom she greatly resembles, is still young; her eyes are brilliant and profound, her voice somewhat harsh and uneven; absolutely lacking in personal vanity, she fights her battles; she is a tragedienne of great force, a cultured woman, a passionate lover of the theatre, and an unusual quality—has a great respect for the public and for her art. In *Hedda Gabler* and in *Camille* she is remarkably effective.

Giacinta Pezzana is no longer young; cultured as are few actresses, she has many times retired in disgust from the stage, then, seized with homesickness, returned to it with youthful ardor. Her interpretations of *Teresa Raquin* by Zola, of *Marie Stuart*, *Medea*, *Esmeralda* and *Messalina*, are famous. Now she is a member of the estab-



IRMA GRAMATICA.



GIACINTA PEZZANA.

who has written for thirty years, his brutal sincerity for newspapers and magazines. When Ermete Novelli wished to give up comic roles to attempt tragic ones, and the public, as a protest, abandoned his theatre in a body, because they could not imagine Novelli as an interpreter of *Hamlet*, Eduardo Boutet wrote the most violent articles against this preventive judgment, and one evening, having learned that Novelli had shut himself in his room, and sobbing, declared that he never wished to leave it

laid Ristori, considered him one of her best friends. The recent death of this great tragedienne, who has been so much written of, makes a passing note of interest. To the last, almost, she kept her good humor, her energy. She attended all the entertainments for charity, lectures, and all the important first nights. She adored her lively grandchildren, who called her "Nonna Ace." Ristori's studio was a very museum of relics; all were classified and preserved with wise care. Here was a book

décolleté roles, such as *Zaza*, Reiter is absolutely unsurpassed. No Italian actress can compete with her. For some years she has expressed the idea of giving up the stage, but few believe that she will do so.

Tina Di Lorenzo was the most beautiful Italian actress, and possibly she still is so; before she married she was fascinating, but renowned for her virtue. When she married the actor Falconi there was a cry of rebellion from the public; Tina belonged to them, and now they were to be deprived of a true aesthetic enjoyment. The critics were always enthusiastic over her and her art, and no other actress, with the possible exception of Duse, did they so acclaim. In certain roles, such as that of the Samaritan, Tina is truly delicious.

Totally different in temperament is Irma Gramatica. Slender, extremely nervous, restless, for many years she was unknown, met with the usual disappointments, trod the usual pathway of privations and humiliations, sorrow, tears, sometimes even hunger. Duse was her companion in the first stages, and encouraged her to persevere. Gradually, after severe but stolid training, she gained ground, and ended by triumphing. Now she is enrolled among the chief artists of the Italian theatre, and Gabriele D'Annunzio wished her to interpret the title role in his *Daughter of Jorio*. She is of a passionate temperament, with impetuous and highly effective outbursts; her interpretations are of impressionistic truth. Her pale face sometimes takes on expressions not easily forgotten. Her sister Emma is considered one of the principal "Intellectuals" of our stage; in truth there are few actresses who study anything but their roles. Emma, on the other hand, for a long time was a subscriber to the leading circulating libraries.

A very young actress who for some years now has been applauded is Teresa Franchini. She is

an effective interpreter of D'Annunzian roles. If one should here include actresses of lesser distinction the list would become too long, for there are many of these, some destined for a promising future career; celebrated actors, on the other hand, are but few in number and only three need be specially mentioned: Salvini, Novelli and Zacconi.

Of Tommaso Salvini there is little to add to what has already been written and said of him and his art. Age, financial ease and retirement have not diminished his artistic power. When recently with Penzance and his son Gustavo, himself a fine tragic actor, he once again interpreted the Morte Civile, it seemed to all that Salvini was still in the fulness of his vigor. Tall, strong, sinewy, his voice full, his eyes keen, he now passes his old age in Florence, where the very stones of the streets know him. He is one of the few artists who have amassed a sufficient fortune. Salvini recently wrote an article for the Nuova Antologia to prove that the stage may be the source of wealth and of great satisfaction, but that unfortunately the greater number of artists lead an irregular and corrupt life.

Salvini has not forgotten his triumphs, and often speaks of them with pride; from time to time he feels the need of taking an active part in some entertainment for charity, as though he would prove to himself that the vigor of his art has not yet grown weak.

A tragic actor, pronouncedly modern, and who carried on with Salvini a learned polemic on the manner of interpreting Hamlet and the Morte Civile, is Ermete Novelli. Gifted with an ex-

ceptionally artistic temperament, what he suffered during his youth only he can tell. The son of a mediocre actor and actress, at the age of seven he began to act, or rather to serve coffee and chocolate to the principal actors in the best known popular dramas. At fourteen he had advanced a few steps, but the surroundings in which he lived were always those termed in theatrical parlance *gatti* (squalid), an existence in which tears often furrowed his youthful brow, griefs and privations were suffered. Zacconi recited in miserable theatres where flocked a crowd of ignorant people, and where he ranted louder than all the others for the dull country louts. He attended to everything, was even scene painter and public crier. With the paint brush he depicted royal palaces and landscapes, mended the broken leg of a table, or dyed the rags which were to furnish costumes for the actors. In a little village of Sicily, not knowing how to earn his living, he composed a popular drama: The Passion of Christ. Naturally there was no theatre, but there were stables. He would recite on his sacred subject in a stable! He chose one, and improvised a theatre. His triumph was overwhelming, and Zacconi was able to lay in a good supply of food. Some peasants took part in the performance, and Zacconi declares that Judas so made the part his own that he seemed half mad.

One fine day the papers spoke of a new star which had arisen. Zacconi had won his great battle. To-day after Salvini he is Italy's greatest living tragic actor. Broadly cultured, he studies life with a rigorously scientific method.

In Ibsen's Ghosts Oswald becomes insane with paralytic, as will be remembered; the various stages of the disease, which gradually increases and overpowers Oswald's nature, until his horrible death, are rendered with such fidelity that the spectators are terrified. Zacconi has studied in hospitals the effect of certain poisons, deaths caused by special maladies, and reproduces them as no one else can. Physicians and students leave their clinics and hospitals to go to see Ghosts and the Morte Civile. It might be urged that these are not edifying plays, but Zacconi is great in modern dramas as well, even in slight or satirical comedies. It is for this reason that I say he is gifted with an exceptional artistic temperament. Last November Zacconi returned to Rome after seven years of absence. The Costanzi Theatre had never been so crowded. Every evening was a triumph. He also has the merit of surrounding himself with a good company, and of possessing a varied repertoire of strong and popular plays.

Ermete Novelli is a versatile actor, interpreting without difficulty any style of role, whether drama, tragedy or monologue. He is very clever at saving a situation, and always ready with improvised dialogue to remedy the mistakes of his comrades. In the first years of his career Giuseppe Pietriboni wished Novelli to be present behind the scenes when a farce was being given. If the star did not succeed in amusing the audience Pietriboni seized Novelli, and pushed him on the stage. "But what am I to say?" the latter asked imploringly. "Speak, say what you like, but hurry!" would be the answer. And

Novelli gesticulated, improvised, and applause broke forth.

An artist not yet known abroad, but who certainly will be one day, is Oreste Calabrese. His youth was one of hardship and privation. One Christmas Eve a manager gave the sum of one dollar to nine actors, recommending them not to spend too much; among these nine actors was Calabrese. With Talli and Gramatica he is one of a trio of great ability, who were formerly seen together.

Apocryphal of great actors, an accusation usually justified is that they like to surround themselves with a company whose abilities are in striking contrast to those of the star, who naturally shines the more, but illumines only an area proportionate to those of the star, who naturally harmonious proportions, and it is therefore unfortunate, as the critic De Martino justly observed, that a great artist should be permitted to form a company of artistic deformities, and impose upon public attention mediocrities to whom he has accorded his protection. An artist is permitted every kind of arbitrary adaptation of art to his faculties, his tendencies, his errors, and this is true of both men and women stars, but the true artist should not impose upon the liberty accorded him, and that the public is beginning to tire of this system the various schemes for establishing theatres where different conditions shall prevail, would seem to prove.

RAFFAEL LINDOLI.

NOTE.—Written for THE MIRROR. Translated from the Italian manuscript by Elsie Lathrop.

"NEVER AGAIN!" OR HE DRAMATIZED A NOVEL

MR. HINCHLEY RIPLE stood on Broadway, with emotions of triumphant pride, in front of the Novelty Theatre, and gazed upon the three-sheet poster announcing, in letters some of which were a foot high, the following event:

A. GULDENSTERN
PRESENTS
ARDATH,
A POETIC DRAMA,
—BY—
HINCHLEY RIPLE, Esq.
(from Marie Corelli's Novel.)

The crowd hurried by with careless glance, but to Riple this simple three-sheet advertisement in red meant the culmination of years of ambitious toil and hope deferred—and incidentally the risk of several thousands of dollars in cash.

He was junior partner and chief literary adviser with the well-known Digby and Rigby Company, publishers. He had grown prematurely bald in the service, and wore spectacles, through long and faithful sifting out of manuscripts whose authors would—and could—defray in advance the expenses of publication, from the merely meritorious offerings of young and unknown writers who had to be cautiously turned down with the mimeograph formula.

In the early '90's Riple had shrewdly forecast the dawning era of the popular novel drama, and had forthwith staked out a claim of his own in the new literary Klondike. He selected Marie Corelli's "Ardath" as being one of the few works of that pyrotechnical genius not already mortgaged to the theatre nor yet copyrighted in America. In fact, the Messrs. Digby and Rigby had, upon Riple's advice, pirated "Ardath" when it first appeared in England.

Riple wrote to Miss Corelli informing her of his dramatic designs upon her story, and intimating that inasmuch as it was unprotected in this country anyway, she would doubtless feel gratified to know it had fallen into his hands and thus escaped unliturgical treatment by some mere theatrical hack. Miss Corelli vouchsafed no reply, thus tacitly assenting to the scheme; so that he felt justified in announcing his play as "the authorized dramatization."

Although he had no practical knowledge of the stage and held "the profession" in righteous contempt, Riple managed to put his play together without having recourse to alien collaboration. It consisted of five acts (each divided into two or three "tableaux"), with a prologue and an epilogue in blank verse. An unexceptionable literary tone was maintained throughout, and, to the playwright's credit be it said, he took no undue liberties with Miss Corelli's imaginative fabric, but followed her narrative closely, sometimes verbatim. Most of the important happenings in it were "supposed to take place behind the scenes," being described or related in the long, ringing speeches which Riple distributed impartially among all his dramatic personae. An exception to this idealistic treatment, however, occurred in the great third act climax, where the city of Al-Kyria was destroyed by an earthquake. Some concession, Riple acknowledged, had to be made to the vulgar rabble of the gallery, (or "the pit," as he invariably designated it out of classic English tradition), and here the stage mechanists might have their fling.

On the other hand, Riple was firm in his determination that "Ardath" should not be a "star" or one-part play. Every one of the twenty-nine speaking (or talking) characters, even to a "soldier" and "Third Citizen," had his fat monologue and a soliloquy or two, besides frequent "asides," choruses and "voices outside."

After the writing of the play had been finally completed several years were not merely "supposed" to elapse, but *did* elapse, during which time Riple wore out a dozen typed copies, offering it to every eligible manager, actor and actress in sight. He encountered a disheartening unanimity of rejection. "Ardath" was cast aside to the general, who would rather operate safe deals in London melodrama, French farce or German problematics than do a thing for Art. Apropos of this deplorable condition, you should read Riple's trenchant article in last month's *Artistic Review* on the subject of "The Higher Drama in America," in the course of which he remarks: "It is a significant, not to say an appalling fact, that while there are over five hundred prosperous and well equipped theatrical managers in the United States, not one of them really cares a fig about the native dramatist or looks upon the

production of plays in any other light than that of a purely commercial proposition."

In the end Riple was forced to the conclusion that the only way to get "Ardath" produced would be to undertake the production himself. In other words, he must put up the money requisite for financial backing of the venture—an amount which various experts estimated all the way from \$5,000 to \$25,000. Disinterested friends who knew assured him that while the actual cost might easily reach the maximum figure mentioned, there was little likelihood of its falling to the minimum.

'Twas like swallowing bitter medicine to accept conditions identical in principle with those which he had so often imposed upon authors who had come to him with books to publish. But having faith in his play and money wherewith to support his conviction, Riple consoled himself with the reflection that by assuming sole risk he would secure undivided profits.

Matters now moved with sudden acceleration. Manager Guldenstern, of the Novelty Theatre, agreed to let that playhouse at a weekly rental of \$2,000, the first two weeks payable in advance. He, Guldenstern, would undertake to engage the company and costume and stage the play at a percentage rate of compensation, Riple guaranteeing payment of all bills and salaries.

Riple had dreamed of hearing his lines spoken by John Drew, James K. Hackett, Maxine Elliott and others of that ilk. He was sadly disappointed when Guldenstern showed him a "roster" of the company engaged, containing not a single name that he had ever heard of before. However, the manager assured him that these thoroughly competent though inglorious players might do better justice to his piece than high-priced actors and actresses with swollen heads. This pacified the author-producer (or "angel," as the Theatians dubbed him), who now saw himself committed to an outlay of some \$10,000 before the rise of the curtain on the first performance.

That memorable event took place on a Monday evening, the 18th of August—rather an unpropitious date, but the only one, as Guldenstern explained, on which a Broadway theatre could be had for a special production, and a desirable cast got together at short notice from the ranks of the "resting." Besides, no other "shows" were running save the continuous and the roof gardens, so "Ardath" would hold practically undisputed sway.

A phenomenal hot wave struck the town simultaneously with "Ardath." But enough of Riple's friends, acquaintances and enemies braved it to impart a certain animation to the first night audience, and to call out the dramatist after the earthquake curtain for the impromptu speech which he had diligently prepared. At this point the critics and some other persons who had not paid left the house.

Next morning some of the newspapers grilled the new play. Others generalized briefly or poked fun at the actors. One of the conservative three-cent journals (whose dramatic critic had a book about to be published by Digby and Rigby) declared that "Ardath" was a work of marked literary distinction, and that despite a mediocre interpretation it had achieved an unmistakable artistic success.

The second night, notwithstanding a large booking (of complimentary tickets) there was a very poor house. Before the end of the week it seemed as if the populace of Manhattan went blocks out of their way to avoid even passing by the Novelty Theatre. The record breaking weather was to blame for this, Guldenstern said, but it couldn't keep up many days longer, and the tide was bound to turn. So, as the rent of the house had been paid in advance and the ghost developed no premonitory symptoms of locomotor ataxia, the "Ardath" outfit valiantly started in upon the second week's campaign.

Alas! the tide kept on ebbing, the weather waxed a degree or two hotter than ever, with increased humidity, and the nightly formality of counting up the box office receipts was a ghastly farce.

It was on the Friday of this second week that the hoped for but unexpected happened—or at least seemed on the point of happening.

Riple sat moodily figuring up his losses in his private office at the publishing house of Digby and Rigby Company. By closing the "Ardath" season on Saturday night he might still beat an honorable retreat and escape litigation by paying salaries out of the last remnants of his bank account.

Upon these melancholy musings enter the office boy with a card inscribed:

Mr. GERSHOM GLIMMAN.

"Who is he?" asked Mr. Riple, petulantly. "I don't know the name."

"He says he wants to see the author of 'Ardath' on important business," whispered the boy, confidentially.

"Oh! about 'Ardath,' eh? Why, certainly. Show him in."

The dramatist's tone was strangely altered, but by a superhuman effort he maintained outward composure.

A brisk, florid individual smartly attired came in and shook Mr. Riple's hand effusively.

"My dear sir," he exclaimed, "allow me to congratulate you! 'Ardath' is a wonder. I saw it last Monday night—my friend Guldenstern sent me a box. I had been told the play was a frost, but when I saw it for myself—well, sir, it was a revelation."

"You liked it, then?"

"Sure, I did. It holds you in suspense till the very finish, and nobody can tell how it's going to turn out. That's great in the last act, where the fellow wakes up and you find out the whole thing was a dream."

"I'm very glad," murmured Riple.

"All that play wants," pursued the visitor.

energetically, "is a little pushing to be a big winner. Have you disposed of the road and foreign rights—outside of New York?"

Riple could scarcely articulate a reply.

"Well—er—no, I have held on to all the rights. But I might be willing to consider a fair offer now. You see, the fact is, this production at the Novelty Theatre has been a very costly one; and, notwithstanding the acknowledged success of my play, the financial returns are necessarily slow—"

"Precisely!" rejoined the other, with an indefinable change of manner; "and that brings us directly to the point. You will agree with me, I am sure, that a man of your ability and reputation owes it to his family, no less than to himself, to make some provision against the risks and uncertainties peculiar to your profession. Now, sir, I have a most liberal proposition to make you. I represent the Eternity Life Insurance Company, and if you will just fill out one of these blank forms, stating your exact age—"

But Mr. Riple had sprung to his feet and was furiously clanging at his call bell. The boy thrust in a frightened face at the door.

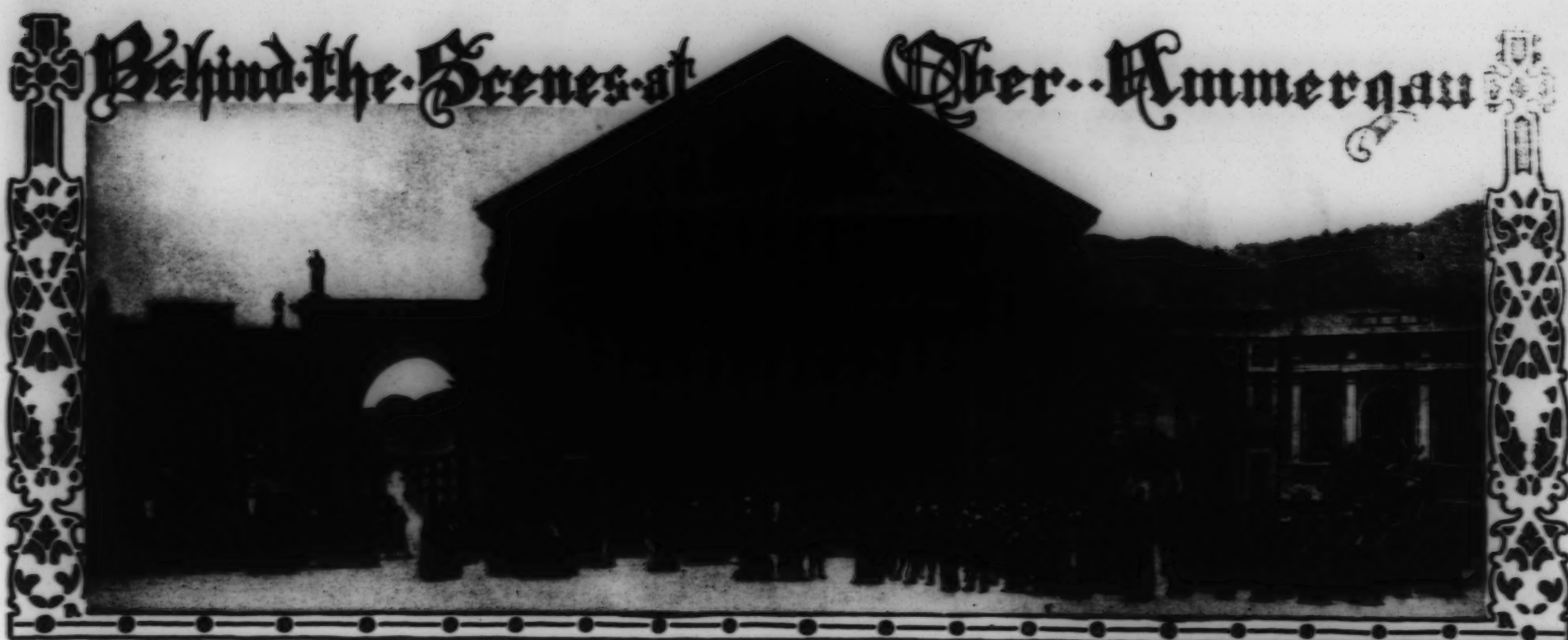
"Thomas," said his employer, in a choked voice, "show this gentleman out. Haven't you strict orders never to admit canvassers or agents to this office under any pretext whatsoever?"

And Thomas still remembers, though "Ardath" is forgotten.

HENRY TYRRELL.



ITALIAN CARICATURE—RUGGERI'S IDEA OF NOVELLI.



WITH chariot races and tanks of mermaids as sensations of the moment these days, the public is prone to look upon effective scenic devices as a growth of the last few years; yet in a little village of Bavaria there is a drama that has been occurring every ten years, with three exceptions, since 1634, which for scenic effectiveness far outdoes anything reached upon the professional stage. In 1633 a fearful plague raged in Southern Bavaria, and the natives of the village of Ober-Ammergau in a moment of despair registered a solemn vow that if the Lord caused the pestilence to cease they would perform the following year in the village a play depicting the passion of Our Lord, this play to be repeated every ten years. The plague ceased, and the Passionspiel or Passion Play, now famous the world over, was the result.

The play, which was originally written by

extreme right and left of the stage, and are effective in a magnificent picture.

The proscenium is separated from the apron by a portière curtain which is drawn between each scene. There is, however, also a frame curtain, the upper half of which draws up into the arch, while the lower half sinks into the stage. This curtain is used at the beginning and end of the play and between the intermissions.

The scenery of the Passion Play is built entirely for daylight effect. Strange to say, there is no fly gallery, the pin rail being in the wings, the only lines used being for the borders. As a back set there is a panorama roll, 400 feet long, with ten scene backings, each 40 feet long. This panorama is stretched upon two huge rollers and moves from side to side instead of being lowered from the flies as is usually the case.

The dressing rooms and property rooms are under the stage and behind the panorama. In these rooms are stored two sets of costumes for each performer—one for dry and the other for wet weather, this being rendered necessary

which makes the illusion almost perfect. The principals enter through the arches, and most of the action takes place on the apron, the proscenium opening being used exclusively for the tableaux and for the set scenes, such as the ascension. The chorus, which is composed of thirty-four voices, makes its entrance between the scenes from the two palaces on either side, seventeen from each palace.

The illusion created both by the scenery and the actors is marvelous, notwithstanding the fact that no make-up is used. The mechanical effects, though really very simple, equal those of the finest prestidigitateur. Much has been written of the wonderful effect produced by the Crucifixion scene, yet the explanation is most simple. Just before the curtain is drawn aside the sound of hammers is heard and then the scene is disclosed of the cross lying upon the ground with the Christ stretched out upon it. As the huge structure is slowly raised by the soldiery and set into the hole prepared for it, the spectators are horrified to see the nails apparently piercing the palms of the hands, and the blood flowing

has caused the authorities to have an auditorium constructed 140 feet by 232 that seats 4,200 persons. There are no galleries, but in the rear are the boxes of the royal family and the church dignitaries. In a semi-circular frame surrounding the boxes and forming a rear to the auditorium are two huge paintings, one of Ober-Ammergau itself and the other the scene of the first Passionspiel. The present stage was built in 1860 and is of wood, the painting over the proscenium arch being of canvas stretched upon the frame. During the years when the stage is not in use it is boarded up, thus preserving it from the effects of the weather. The photographs which illustrate the Passion Play were furnished Tux Minson by Henry Ellsworth, who for many years past has been lecturing on the subject.

Wonderful, however, as the stage devices are, they would be useless if it were not for the marvelous acting of the performers. It seems almost blasphemy to call it acting, for it is neither theatrical knowledge nor histrionic genius, but simply that the spirit of the Christ de-



The Pin-Rail, Worked from the Stage.



Property Room, Showing the Cross.



Mechanism of the Back Panorama.



The Costume Room.

the Benedictine Monks of Ettal, a monastery a mile and a half from Ober-Ammergau, has been changed a half dozen times, though the words have always been taken directly from the Bible. The story depicts the passion of Christ, and is made up of eighteen acts and twenty-three tableaux. The tableaux are scenes from the Old Testament, and are used as prophecies of the scenes from the life of Christ. The performance opens with the tableaux of Adam and Eve driven from the Garden of Eden and closes with the ascension scene. The time taken to produce the play is long—from 8 o'clock in the morning to 5.30 in the afternoon, with an intermission from 12 to 1.30. The admission costs from 50 cents to \$2.50. The play is first given in the latter part of May, and is repeated every Sunday and church holy day until the middle of September. In 1900 there were given twenty-seven regular and twenty special performances.

The stage itself is of wood and is 140 feet long by 110 feet deep, the apron being much larger than that of the ordinary stage. Up center is the proscenium arch, the opening of which is 62 feet wide by 61 deep. On either side of the opening and separating the proscenium from the palaces of Pontius Pilate and of the High Priest are two arches. The two palaces are on the

by the fact that the performance is never halted even by the worst rainstorm. Besides the costumes there are complete arms and armor for 300 supernumeraries.

The stage itself is without cover, and situated as it is with a background of forest covered hills and the blue sky for a canopy, the effect is such as no inclosed theatre ever could produce. Often during the representation birds will fly across the apron or perch themselves upon the uppermost portions of the stage, and their songs and twittering add an element of reality

from the wounds. So realistic is the effect that almost at every performance women faint away at the sight. The explanation, however, is very simple, the Christ wears under his tunic a leather corselet which is attached to the cross, and under his feet is an invisible support. Nails are also placed between his fingers to support the weight of the arms, the nails which seemingly pierce his palms being really only heads which are attached to invisible wire bracelets.

Previously to 1900 the audience sat in the open air, but the frequency of thunder showers

ascends upon these rustic villagers, and they live the scenes because they cannot help living them. Out of a population of only 1,400, 685 take part in the play. All of them are lowly born, and yet the greatest actors of the world could be no more earnest or effective.

Anton Lang, who took the part of Christ in 1900, is a typical illustration. Here is a poor stove builder, rude and with but little education, who is yet the wonder of the world. One traveler who knows him well declared the secret was that he was the Christ, in his simplicity,

his kindness and his humility. The beauty of his life has shone out upon his face until he appears to be what he truly is—the symbol of the Saviour. The same holds true with the other actors. The glory of the world has never entered into their souls. They live beside the main current of life and watch it sweep by unenvied. When a few years ago a great American manager offered to deposit \$500,000 to their credit in a bank at Munich if they would accompany him to America, they spurned it as an insult to the Christian faith. As a member of the committee, elected by the villagers to control the performance, said: "We cannot allow His name to be used to enrich ourselves." It is this spirit that has caused the villagers to devote the proceeds of the



OBER-AMMERGAU

NOTE—The illustrations in this article are from photographs copyrighted by Henry Ellsworth.



Anton Lang, a Stove Maker, and Sister.



Sebastian Bauer (Pilate) a Wood Carver.



Andreas Bruen, at Work as a Wood-Carver.



Anna Finger (Mary), at Work in the Field.

BEHIND THE SCENES AT OBER-AMMERGAU—THE HOMELY ACTORS IN EVERYDAY GUISE

play to the school and road building funds, and it is this spirit that has caused the Passion music, written in 1802 by Rochus Dedler, school master of Ober-Ammergau, to be kept a secret among the performers and the orchestra. This music has never been published, and visitors are prohibited from taking notes during its rendering.

Most effective in showing the spirit of the actors is the method of conducting rehearsals. There is little conducting and little need for any. The actors read their lines and go through their actions almost by intuition, so deeply has the spirit of Christ entered into their souls. Imagine a professional rehearsal with no direction from

the stage manager! But that would be acting and this is—living.

No better idea of the effect produced by the play has been given than the description by Clement Scott of the procession to Golgotha after witnessing the sacred drama:

"At last it comes, this heartrending procession, wending its way slowly down one of the side streets, the leading of Christ to Golgotha. I have never seen anything nearly so striking in arrangement and design. Here is the multitude that has exchanged hosannas for execrations, the Roman centurion on horseback carrying the standard of the Roman cohort; here are the cruel executioners, in scarlet, ready for action;

here are the soldiers, priests, Jews and people of Jerusalem, making up a mass of color and variety that words fail to describe. In the center of all is the pitiful-faced Christ, staggering under the weight of his dreadful cross, thrust on by the executioners, buffeted by the crowd, broken down with the burden of his many sorrows, a picture with which we are all familiar, but here in complete action, no one point of the story being neglected. Behind him are the thieves, doomed to death, dragging also the crosses on which they are to die. Again and again the central figure drops beneath his cross upon the cruel ground; the acting is so good and unexaggerated, the scene is so absolutely real.

that I hear, half-whispered, around me, 'This is too dreadful, I cannot bear it!' As the procession moves slowly on, painfully and with trying halts, we are shown the episode of that insult that doomed a man to wander forever until Christ's time had come; we see Simon of Cyrene forced into the procession to bear the Saviour's cross, and St. Veronica appears and presents the handkerchief which will presently contain the features of the tortured sufferer. Nothing is forgotten, and the procession to the place of death is closed by the pathetic wall of the heartbroken mother who, attended by St. John and Mary Magdalene, meets from another street the mournful train of picturesque sorrow."

YOUNGER AMERICAN DRAMATISTS



GLANCING at the record of the past two theatrical seasons in America, one is struck by the preponderance of hitherto unfamiliar names. During the last decade there has been growing an American type of drama, a drama informed of broader morals, with a greater perspective, and, in a sense, higher motives, than the old. The new dramatists—not necessarily young in years, but young in ideas and methods—have taken the burden of this development, and while many of them have written merely to entertain, most of them have been impelled by the dynamic force which seems to have taken the place of the older dramatic power. Whether the playwright has worked in the field of farce, comedy, spectacle, tragedy or "pure drama," he has felt the virility of an art passing out of the imaginativeness of adolescence into the reality of maturity.

But the purpose of this article is to introduce, by their works, those writers whose pictures occupy another page of the Christmas season. Some of them have appeared with much frequency of late, while others are still bearing the flush of first success. All have done something creditable.

Charles Klein, one of the most American of them all in his treatment of conditions, was born in London in 1867. His first play was called *A Mile a Minute*, and his next attempt, *By Proxy*, attracted considerable attention. His best known plays are *A Paltry Million*, *The District Attorney*, *Heartsease*, *The Charleston*, *El Capitán*, *The Honorable John Grigby*, *Dr. Belgraff*, *A Royal Rogue*, *The Auctioneer*, *Mr. Pickwick*, *The Music Master*, *Red Feather*, *The Cipher Code*, *A Happy Little Home*, *Willie*, *Admitted to the Bar*, *The Mystical Miss*, *The Merry Countess*, *Two Little Vagrants*, *The Lion and the Mouse*, and *The Daughters of Men*.

Augustus Thomas is another of the intensely

American playwrights, but he deals with national traits of character rather than with conditions. He is a Missourian and was born in 1858. His career was determined by the success of his dramatization of "Editha's Burglar." His plays include *Alabama*, *In Missouri*, *Arizona*, *Colorado*, *The Man of the World*, *Afterthoughts*, *The Man Upstairs*, *The Meddler*, *Oliver Goldsmith*, *On the Quiet*, *A Proper Impropriety*, *That Overcoat*, *The Capitol*, *New Blood*, *The Hoosier Doctor*, *The Earl of Pawtucket*, *The Other Girl*, *The Embassy Ball*, *Mrs. Laflingwell's Boots*, *The Education of Mr. Pipp*, and *De Lancery*, besides a number of short pieces.

William Gillett's first play was *The Professor*, developed from a one-act sketch and produced in New York in 1881 at the Madison Square Theatre. Other plays by him include *Settled Out of Court*, *Mr. Wilkinson's Widows*, *Ninety Days from Date*, *Sherlock Holmes*, *All the Comforts of Home*, *Secret Service*, *Because She Loved Him So*, *The Private Secretary*, and *Clarice*.

Among the best known works of Martha Morton are *The Triumph of Love*, *Geoffrey Middleton*, *Gentleman*; *Miss Frue*, *The Merchant*, *Christmas*, *Brother John*, *His Wife's Father*, *A Fool of Fortune*, *A Bachelor's Romance*, *Her Lord and Master*, *The Diplomat*, *The Refugee's Daughter*, and *The Tragedy of a Comedy*.

Mrs. Bida Johnson Young has but two plays to her credit, but both of them have been markedly successful. *Brown of Harvard* is in its second season, without having lost any popularity, and *Glorious Betsy* is proving one of the best vehicles *Mary Hastings* has ever had.

Rachel Crothers found herself famous after the success of her remarkable play, *The Three of Us*, at the Madison Square Theatre this season. She was formerly on the teaching staff of the Stanhope-Wheatcroft School of Acting, and several short plays from her pen were produced by pupils of that school. Among them may be mentioned *The Rector*, *A Water Color*, *Elizabeth*, *Mrs. John Hobbs*, and *Which Way*.

George Ade was born at Kentland, Ind., in 1866. His first play was *The Sultan of Sulu*, which followed the success of his books. *Peggy from Paris*, another musical play, followed, and then came *The County Chairman*, *The Sho-Gun*, *The College Widow*, *The Night of the Fourth*, *The Two Drinks*, *The Bad Samaritan* and *Just Out of College*.

Edwin Milton Boyle, like William Gillette, has acted in his own plays, but of late he has given up the behind-the-footlights of the stage and has devoted himself to writing. Among his plays are *My Wife's Husband*, *Friends*, *Mexico*, *Captain Impudence*, *One Plus One Equals Three*, *Miss Walcott of Wall Street*, *Quicksand*, *The Squaw Man* and *The Struggle Everlasting*.

Eugene W. Presbrey had the honor of furnishing the second play of Eleanor Robson's repertoire this season, a dramatization of Jerome K. Jerome's story, "Susan in Search of a Husband." Other of his plays are *Raffles*, *Personal*, *A Virginia Courtship*, *Marcellie*, *Worth a Million*, and *New England Folks*.

Edward Peple was born in Richmond, Va., in 1867, and began life as an accountant. His first play was *A Broken Rosary*, which he is revising with the light of later experience. *The Prince Chap*, a play made from one of his own stories, was his first success, and *The Love Route*, produced this fall, has also been successful. He is now completing a dramatization of Cyrus Townsend Brady's novel, "Richard the Braken."

Paul Armstrong may count *The Heir to the Hoar* as his greatest success, but he has written other plays which have been of more than ordinary interest. Among them are *The Superstitions of Sue*, *Saint Ann*, more recently called *Ann Lamont*; *Like Mother Used to Make*, *Just a Day Dream*, and *In a Blaze of Glory*. Some of these are one-act pieces.

Richard Harding Davis seems to have succeeded in every feat of writing he has attempted, whether as novelist, reporter, war correspondent or playwright. His plays include *Soldiers of*

Fortune, *Ransom's Folly*, *Miss Civilization*, *The Dictator*, and *The Galloper*.

Channing Pollock is another versatile writer, to whom playmaking is a part only of his labors. *A Game of Hearts*, *His Niblets*, *An Amateur Highwayman*, *The Pit*, *The Little Gray Lady*, *In the Bishop's Carriage and Clothes*; the latter, in collaboration with Avery Hopwood, constitute his contributions to the stage.

Rupert Hughes has to his credit seven plays produced, though he has yet to experience the pleasure of seeing one of them past the hundredth performance. The list includes: *In the Midst of Life*, *Fad and Folly*, *Round Herald Square*, *The Bathing Girl*, *A Wooden Wedding*, and *The Triangle*.

J. I. C. Clark has found time in the stress of active newspaper work and his position as "publicity man" for the Standard Oil Company to furnish four plays, two of them dramatized novels, to the stage. They are *Heartsease*, *Lady Godiva*, *Ben Hur*, and *The Prince of India*.

Percy Mackaye, a son of Stella Mackaye, has made a position for himself in the field of American literature by his poetic dramas, which include *Fear*, *The Wolf*, *The Canterbury Pilgrim*, *Festertop*, *Jeanne d'Arc*, and *Sapho and Cleon*.

William C. and Cecil de Mille, sons of the late William C. de Mille, are among the youngest of the playwrights. Together they constructed the farce, *The Genius*, used this season by Nat C. Goodwin, and W. C., scarcely out of Columbia University, had produced his college play, *Strongheart*.

Edward Knoblauch is half American in his tastes and is a graduate of Harvard, but he lives most of the time in London. The only play of his to be produced in this country is *The Shulamite*, acted by Lena Ashwell. William Vaughn Moody also has only one produced play in his list, but *The Great Divide* has proved one of the greatest successes of the season, and may take a place beside *The Lion and the Mouse* or *The Music Master* in the matter of long runs.

THE PROMPTER IN ITALY A CENTURY AGO

SCHLEGEL in his *Lectures on Dramatic Art and Literature* shows how absolutely dependent the Italian actors of a century ago were upon the prompter. Even nowadays the prompter is a fixed feature of many continental stages, but no doubt formerly he was even more in evidence. Schlegel interestingly says:

"As all the rich rewards are reserved for the singers, it is only natural that their players, who are only introduced as a sort of stop-gap between singing and dancing, should, for the most part, not possess even the very elements of their art, viz., pure pronunciation and practised memory. They seem to have no idea

that their parts can be got by heart, and hence, in an Italian theatre, we hear every piece, as it were, twice over, the prompter speaking as loud as a good player elsewhere, and the actors, in order to be distinguished from him, bawling most insufferably. It is exceedingly amusing to see the prompter, when, from the general forgetful-

ness, a scene threatens to fall into confusion, laboring away, and stretching out his head like a serpent from his hole, hurrying through the dialogue before the different speakers." In the work of foreign companies seen in this country occasionally nowadays the prompter plays a role novel here.





WILLIAM W. MOODY.
PHOTO BY SARGENT.



ROBERT HUGHES.
PHOTO BY OTTO SARGENT CO.



EDWIN MILTON BOYLE.
PHOTO BY HALLS.



EDWIN PEPLER.
PHOTO BY WHITE.



EDWARD ENDREACICH.
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GEORGE ADE.
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CECIL B. DEMILLE.
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EDWARD HARING DAVIS.
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WILLIAM GILLETTE.
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EUGENE HERBERT.
PHOTO BY HALLS.



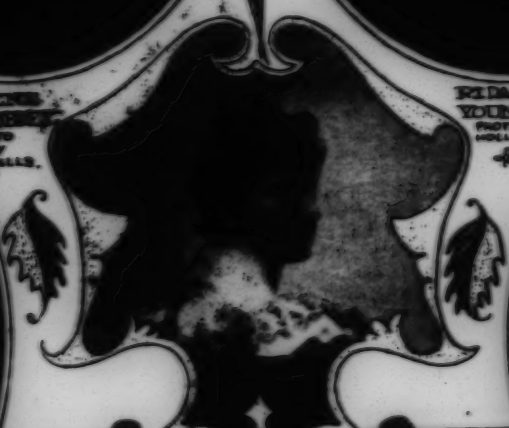
FIDA JOHNSON YOUNG.
PHOTO BY HALLS.



PERCY MACKAYE.
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PAUL ARMSTRONG.
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CHARLES KLEIN.
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RACHEL CROTHERIDE.
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WILLIAM C. DEMILLE.
PHOTO BY SCHLOSS.



CHANNING POLLOCK.
PHOTO BY HALLS.



JOSEPH I. C. CLARKE.

A GROUP OF CONTEMPORARY DRAMATISTS.

THE LIGHT OF LOVE

It was just such a Christmas eve as the story books tell about, when prodigal sons return to the paternal roof and little children go to bed dreaming of the stockings which will miraculously change from well-formed, familiar articles of wearing apparel into strange humpy things which resemble nothing so closely as prizefighters' arms. The air was clear and cold, with a quality that inspired good nature. The crowds caromed gleefully into each other; toes were trod on as if they were intended only for that purpose, and business and social rivals exchanged cheerful greetings.

Jimmy was apparently the only unhappy person in the length of the brilliant street, the only one whose face showed that he cherished a grievance against the world and resented its holiday garb.

The day before, on his way through the alley that led by means of the stage entrance to the mysteries behind the scenes, he had been authoritatively called to the window through which the face of the assistant stage-manager, surly in expression and hardened by experience, had glared as he handed him an envelope containing the money due him and the announcement that from that time his services would be dispensed with. Jimmy read the curt phrases without comment. To all appearance he might have been noting an advance in salary or a message of appreciation, but underneath the brave exterior the small heart beat with quick throbs

and the chuff chuff of the engines rumble through his working hours, being, like Jimmy, a lover of machinery, and often the latter, perched on a high stool in a corner, would exchange ideas on that subject with his superior. From this common ground a certain intimacy and understanding came about between them, and occasionally Jimmy conveyed messages to the leading lady which had nothing at all to do with professional matters.

Once or twice he had been on the point of confessing his own love affair, but at the critical moment his lips became so fearfully dry that he was obliged to defer the telling until a more auspicious occasion.

One day, plunging through the canyons of scenery at the rear of the stage, Jimmy felt a touch on his shoulder which he knew without looking around came from the Golden Haired Angel. The touch crept stealthily from shoulder to hand, where it started an electric spark which was not generated by any battery with which Jimmy was at all familiar. With the touch came a coaxing voice in his ear at whose allurements the hot blood rushed to his face and his knees trembled more than they had done on the day he received his promotion. It was the first time in his life that duty and inclination had fought, and the force of the struggle left him weak and helpless.

As he tossed on his narrow cot that night, he asseverated to himself over and over that he had not intended to yield, but something he could not describe, an overwhelming influence, had overturned his determination.

At the denouement of the fourth act, when the crowd of human butterflies, shepherds and shepherdesses, spangled peris and gauzy hours, royal personages and graceful attendants gather for the fall of the curtain and the spot light under Jimmy's able management was accustomed to lend its aid to the grand finale, it suddenly veered from its accustomed path, concentrating its entire power on a small chorus girl insignificantly placed in the spectacle. Whatever the power to which Jimmy yielded, his hand was as steady and his brain apparently as clear as though the leading lady and not Flora Belle had stood in that exact spot.

The curtain fell to loud applause. Flora Belle figured in the newspapers the next day. Jimmy falteringly confessed to the management that at the crucial moment a screw had failed to work properly, and after a severe reprimand he was given another trial.

It is said that those who have once stood at the focal point of the calcium are never again satisfied with the dull rays of the ordinary footlight. Flora Belle exemplified the truth of this statement.

She had known the significance of being a personality. She had been raised in a moment from the ranks to the isolation of superiority. She had seen her pictures in the daily papers. It was not for her to remain content with obscure corners and forgetfulness.

Her attempts to see Jimmy and exhort him to a second lapse from duty were unavailing. Jimmy, wiser than his kind, did not remain to fight, but ran away.

But he was too young to know the wiles of woman. One evening on his way to the theatre, as he walked head down, pondering on the remorseless malignity of Fate which gives us what we want and then spoils it with an unexpected sting, Jimmy, lovesick and miserable, ambition satiated but with affection starved, heard his name called by a familiar voice and again felt the alluring touch on his shoulder.

Jimmy stopped and faced his temptress, his face scarlet, his lips trembling.

"It's no use. I ain't going to; it's as much as my place's worth."

Flora Belle had real tears in her eyes.

"Just this once, Jimmy, I'll—" and then the firm set of Jimmy's mouth convincing her that nothing but a full measure of promise would suffice, whispered falteringly, "I'll marry you some day if you will."

Though Jimmy's eyes never wavered that evening from the details of his work, in reality he saw only a mental vision of a home, something he had never had: of a mother, sister, wife—all in one charming personality which was known to the world as Flora Belle. When the chorus trilled its farewell, the orchestra crescendoed for the last time, the multitude on the stage arranged their gorgeous selves for the supreme moment, the spot light steadily veered to one side and again picked out the temptress, who, never doubting the power of her promised word, had struck an attitude of expectancy and self-satisfaction.

This time, not from impulse, but premedi-

tatedly, Jimmy had thrown away ambition, wrecked his life at the outset, stood for the condemnation of those who had trusted him.

Outside the theatre, where the billboards acted as breakers for the wind, Jimmy hesitated. Should he or should he not? He wanted to explain to the stage-manager, but in his heart he felt that, considering their common cause, he should have softened the coarseness of his dismissal at least with a kind word.

There was a slight pressure on his arm and Jimmy turned.

Flora Belle, her eyes swollen, her tiny form shivering with the cold, her lips blue, stood by his side, bearing little resemblance to the triumphant shepherdess of *The Wonder of Wonders*.

At that sight Jimmy realized that the reason he was so miserable was not that he had been dismissed, but that the only reward he believed that his sacrifice had gained had been to teach him the falsity of woman.

Companions in misfortune, they clung together, while the happy crowds went on unnoting their misery. A whisper had explained the intensity of Flora Belle's grief.

"They said I had a pernicious influence, and that I'd have to go before I ruined any other man."

Sobs choked her further utterance, and Jimmy soothed her with soft touches of his chapped hand. All indecision as to his course was over. He had some one else to think of now.

They crept along to the stage entrance.

"He's always in at this hour," Jimmy murmured, and there was a new note of courage in his voice which put courage in Flora Belle's limp spine.

The stage-manager was at his desk, not busy now, but wrapped in a Christmas eve reverie. The year had gone well with him, business had prospered, health and happiness had been his, and in another month the secret he had guarded so well, by Jimmy's connivance, would be known, and he would receive the congratulations and scoffs as benedict.

He looked remorsefully at the two figures that crept in and stood before him hand in hand. He had sent word that they must be well scared, but the assistant manager had exceeded his prerogative and his own happiness had blinded him into forgetfulness.

Jimmy mistook the silence, and the speech he had hoped to say died on his lips. He could only ejaculate, as he guarded Flora Belle from too near a view of the stern face:

"What would you do if you was stuck on a girl?"

Not a word of the knowledge that Jimmy

"I'd have done the same thing, old fellow, at your age"—another pause—"and at my own, too."

A look of understanding passed between them, and a great weight was lifted from the heart of the boy.



An angel with golden hair.

The trio went out into the cold Christmas eve together.

"We'll go up to Miss Beauchamp's and talk it over," said the stage-manager, calling a cab.

And it was in Miss Beauchamp's bijou apartment that Jimmy and Flora Belle drank the health of the newly affianced couple, and Jimmy, warmed by the influence of the unaccustomed potion, regained his eloquence, announced his own happiness and thanked both the stage-man-



"We'll go up to Miss Beauchamp's and talk it over."

and the shrug of the shoulder with which he turned away was more evident than the whistle he attempted, but which lodged in his throat in a huge lump which could not be swallowed.

Jimmy was one of Love's many victims. A few weeks before an angel with golden curls and a name that sounded like a celestial symphony had floated across his vision and life had never been the same uninteresting affair of cheap lodgings, hard work and unappreciation. The angel answered to the name of Flora Belle, and was in reality a chorus girl in the spectacular performance billed on every ash barrel as *The Wonder of Wonders*, that had taken the town by storm. It is true that Jimmy had exchanged but a few words with her, but his eyes had made up in emphasis what his lips had lacked.

It was at the time when Jimmy's feet no longer touched the ground and his head was in the clouds, in other words, during the term of his first love that the spot light artist of the theatre disappeared. It was rumored that he had eloped with the property woman. Jimmy, who had assisted him and, considering his age, had rather a remarkable fund of information concerning mechanics, was allowed to take his place on probation. He had looked on this as a goal to be won only when gray hair and wrinkles marked his ability; to gain it now at the outset of his career gave him trembling knees and a shaking voice when he promised to do his best, with the inner determination that those who had trusted him should never be disappointed.

For a time all went well. Jimmy became serious and dignified. He no longer joked with the other employees, and hung about the stage entrance only at the moments when his idol appeared and disappeared. When not actually on duty at the spot light he spent his time in the basement with the switchboards, dynamos and other mechanical appliances supplementing his information for future use. The stage-manager had his den in the basement where he could



"What would you do if you was stuck on a girl?"

owned that the stage-manager was stuck on a girl, and had sacrificed many another star for her advancement.

There was a moment's pause, then the stage-manager put out a stalwart hand and grasped Jimmy's.

ager and the leading lady for the promise that both he and Flora Belle should be taken care of in the most stupendous spectacle the world had ever seen, which was to follow *The Wonder of Wonders* at the beginning of the year.

GERTRUDE LYNCH.

THE THEATRE IN RUSSIA

RUSSIAN political turmoil directs attention once more to affairs histrionic in the land of Tolstol. But for this political aspect directing attention to that quarter the subject of the Russian theatre would be of no more interest than a paper on the peep-shows of Timbuctoo.

The wealthy Russian classes prefer, above even their own best native productions, the high-grade grand opera repertoires of France, Italy and Teutonia. They may assure you they consider a few of their own national productions "the best ever," but it is a dubious kind of "patriotism" which makes them say so; and that—even if they do not say so—they sneakingly think more of international opera (i. e., from Gailia, Italia and Germania) than their own is proved by the heavy attendance at and magnificent receipts from most of the grand opera companies' functions. This is especially true of the Russian classes who have traveled abroad and who become imbued with a love for foreign opera which remains with them through life.

rant—yet hospitable—populace to autocracy and officialism. The whole band of Czaars for the last two centuries has been a pretty rotten crowd—utterly worthless to the country or to humanity. Still, one or two of them might have been of some service to a certain class, earning an "honest penny" as a Bowery cadet or a Paris *souteneur*, or (as has already happened) of furnishing acceptable material for testing the effects of explosives on. Of course, there has never been any handicap placed by the censor upon this particular play for the immolation of the Czar in which a young man sacrifices his own life protecting a worthless Czar. Hence its half natural, half artificial "popularity."

The theatre season in the big Russian cities of St. Petersburg and Moscow is now at its height, shared by the two extremes of Russian society—the rich and the poor. Even the Russian well-to-do are really poor, compared to American ideas. One of them having, for example, 100,000 rubles worth of property, but being 150,000 rubles in debt, is, I contend, a poor person, but average society rates him as still rich. It is one of those "acutely complex psychological problems" which had best be left to a future generation to solve.

bankers. It sells for two rubles at St. Petersburg. The real Paris imported opera hat costs twenty rubles. I never saw a more amusing, ridiculous, petty fraud in my life, and, it being a theatrical item, thus record it.

The collapsible silk plush opera hats, wearable day or night, are also seen in Russia and France, and are much more expensive than the ordinary glossy finish satin or dull silk claque. They are also very light, having the new aluminum framework within. They are never seen in America.

The local theatre in small provincial towns in Russia is fairly well patronized. If there is none, then the inhabitants may improvise one in a vacant house, knocking four rooms into one. Factory employees are quite adept at amusing themselves histrionically in the theatreless sites. They will organize a party for the Winter months, get the use of a corner of one of the factory rooms (the proprietor usually being indulgent to this end) and have pieces of the family charade order. Only strugglingly familiar with the Russian language (a mental problem in itself) I would follow their performances with little interest, and could no more appreciate the sallies which evoked laughter than could the genial Toole (who was) find any fun laughing at the torture twitchings of his oft repeated visitor, the gout.

But the Russian power of song in unison, when heard, made up for all. Summer open air theatricals with song are not infrequent in the remote Russian villages, and the effect of the singing at a distance of, say half a mile, makes a lifelong impression on one. The volume of sound melody comes rolling over the steppes in such unison and harmony that you would think the amateur company was working to create an effect at a distance. But no; it is simply the innate God-given Russian power of song you hear; a plaintive swell which seems to "go" for all that is human in a man. The man who can hear that without being moved can have no soul. I have met with no other peasantry possessing this beautiful plaintiveness of song in unison comparable to the Russian.

While staying with the gifted Tolstol, as per invitation, at his central Russia residence, I noticed how the main hall was utilized for speedily transforming into an extempore theatre, with natural scenery effects through the great windows. If a rich Spanish official builds a house he takes care to install a private chapel therein. If a rich Russian official builds a palace he takes care to install a private theatre therein, with an *ikon* (saint's image) in one corner. They both set to work with a vim to swindle the public exchequer for years for the maintenance of both. As the theatre costs by far the most to maintain, the Russian also has to use his wits to meet the increased outlay, so he applies the screws to the peasantry around, increases the taxation, reports he is "unable to collect anything" and winds up with either being found out and given a better billet or (as we read about once a week) "plugged" by an inconsiderate revolutionist or bombist.

The Russian strolling players are called *artisti* (coined from the French), and their life as such is perhaps the hardest on earth. Journeying through a nearly moneyless country they have to rely for subsistence, not on kopecks, but on kind, i. e., the actual "fodder." In the rubleless regions bordering the Black Sea, for instance, where in many of the poorer towns they are richer in provisions (fish) than in cash, the *mujiks* will pay for their entry to the performance in the big room of the local *kabaret* (inn)

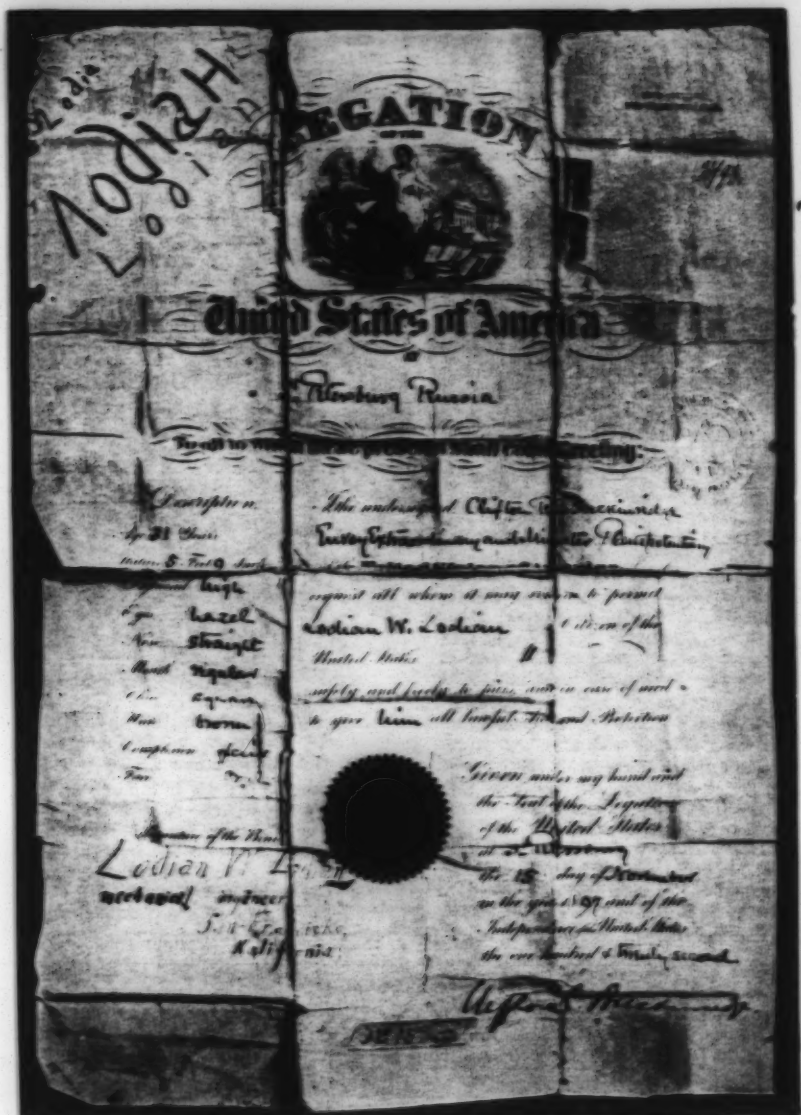
I knew one of these artists in the town of Rango. He was just leaving for Moscow. "What on earth," said he, "My name is Ivanov," and he really gave the name and street number. Now Ivanov was a new name to me, and I promised "I can find it in the directory." Having forgotten the name but the name Ivanov remained as the street number never found him. He is only the second player I have failed to find in my life. The first was Orrin Fry, whom I started out to find in 1888 when he was with the old Kate Chaston-troupe. All efforts failed, and this night here in America. Should this meet his eye I would inform him that his old friend, John Bedford Leno (no relation to Dan Leno) is long since dead, and the old "Harp" (Brury Lane) tavern is demolished.

Arriving at or departing from a town or town-let the player has to get his passport *revid* and receive a permit to give the merest bit of a play or musical function. For the officials keep zealously on the lookout for political reumons under the guise of amusement, well knowing that all cases that they discover will lead to promotion. The local chief of police is always there himself. Some of them I have got into conversation with and found them now and then singularly well instructed, speaking four or five languages fluently and (of the foreign languages) particularly well did they converse in French. So, as this was my first visit to Russia from America, and being able to talk their idiom only strugglingly, the conversation went on in French. Surprised that such well educated persons should be in such poor out of the way places, on fifty rubles a month salaries (and all they could honestly steal) a little side inquiry enabled me to learn that they were delinquents whose "sense of touch" had been too

strong for them in the bigger towns and cities, and they had been sent to remote places for the benefit of society. Or they would be ex-politicals who had become police agents and were now spying on others—the poor strolling artists among them.

In one way the passport regulation in Russia does a good. As you cannot leave a town without having your passport *revid*, and as all the hotel people "keep in" with the police on gen-

eral principles and report a man's movements, there is no chance of a crook's beating his bill. He has to pay his hotel bill and all other bills, too, and produce the receipt or receipts before the police chief will *revid* his passport (called *dokyment*) and allow him to leave the town. This makes the hotel business safer than in many an American town. For what American hotel man has not had sad experiences with unfortunate members of unfortunate companies; and with "promises" to pay, which were "worth" nothing *et sup*? A passport system in America would act as a check on the criminal population. I know all the rogues and vagabonds in America would "raise a howl" at this, for the reason that it would curtail their "privileges." Russia having been, since a couple of centuries, a great posting nation, sending its officials by post routes over its 1,000 to 5,000 mile roads, has brought about a peculiar trade in big cities like Moscow and St. Petersburg in the preserved and concentrated provision industry. Having to travel over vast distances and steppes where *nourriture* was unobtainable, the travelers carried their own provisions. Space being limited, these were reduced to the minimum in bulk. Thus a three-pound package of tea is compressed into a stone-like slab that snugly fits the coat pocket, and is so granitic that you can hammer nails with it without denting the slab. Some of this superb Russian tea I brought home to this country. Our much traveled friend, Grin-



THE AUTHOR'S PASSPORT.

Hence the uniform success of all international opera from Norma to Faust, La Favorita to La Preciosa, La Fille du Regiment to La Traviata, Lohengrin to Cavalleria Rusticana, La Gran-Via to Il Trovatore, Rigoletto to Carmen, Mignon to Alda—and so on through a select repertoire of scores of others. Only those have just been named which I saw billed (or some of them) during a few weeks' stay at Moscow and St. Petersburg. Why, various of the most important pieces are billed a few days in advance on the municipal kiosks in Russian towns 1,000 miles or so from the two capital cities, so that the wealthy provincial nabobs can have time to get there and assist—a thirty-hour run by express train.

Fancy a Manhattaner or a Pacific Sloper traveling to St. Louis or Chicago or Omaha just to

The censor is, of course, the bugbear of the Russian dramatist, expurgating the most rational words, like "freedom," "liberty," "dynamite," "revolution," "insurrection," etc.—all words which might "tend to perturb the public tranquillity," i. e., make the people think. A "simple" scene in a drama which showed a peasant throwing a bomb under a Russian nabob's chair (said nabob being uncommonly mistakable for the present Czar) not alone brought upon the projector the censor's disapproval, but caused his arrest and immediate dispatch the Cyprian way—I mean, the Siberian way. He turned out later to be not a dramatist at all, but a scheming mining promoter who wished to reach, at Government expense, some mines he owned in Eastern Siberia, a \$2,000 trip, and he put up this job with the censor, "allowing" the censor \$10,000 of the money for his own pocket. For the party was sent on his long journey as a "particularly dangerous" character, with special military escort—just what he wanted for safety when passing through the half-savage northern Asiatic tribes.

The Russian manager exhausts everything for scenic effects—"the show's the thing," is his literal diction—that is, the external show. The theatre is decorated and ablaze to dazzle the numerous officialry, who are always present, don their showiest uniforms and are "plastered" with decorations of the sort awarded to most imbeciles; the theatre lackeys are in gold trimmed uniforms, with "gold enough to stock a regiment" (the most vulgar feature of all), civilians have to observe a *costume de rigueur* (otherwise known as the regulation *okou-nild* garb), and—greatest of all frauds—they hold in their hands an imitation claque opera hat, a cloth covered pasteboard thing that cannot be used as a hat at all, nor for anything else. It is permanently collapsed, like a collapsed opera hat, and, "being built that way," can no more be opened out than could the purse of Russell Sage be opened to a munificent donation to an actors' fund or to a charity bazaar for indigent



THEATRE DIRECTOR IN UNIFORM.

see a grand opera performed! But "Mahomet was a wise man," and the provincial Russian is wise in his generation—or thinks he is. He knows the grand opera will not come to him, so he goes to it.

On the other hand, though, Russian middle classes and the submerged tenth prefer the native-made pieces because "they know no better." As if they had not woes enough in this world by day, they have a penchant for seeing their woes repeated on the boards by night. It can be said of their repertoires that "there is a murder in every play." And they prefer these to rollicking vaudevilles, gay operettas or light comediettas.

Unfortunately, the most popular of the Russian dramatic pieces, Life for the Czar, has only had a tendency to more deeply enslave an igno-



A SLAB OF RUSSIAN TEA.



REVERSE OF PASSPORT—VISÉ IN RUSSIA.

with some of their stock in trade. A well-used basket is placed on the floor beside the cashier's booth, and into this the *mujiks* flop mackerel or a small bundle of stringed herrings, or some squirming eels, or maybe lobsters and crabs. The doorway reeks with an odor as of a "kettle of fish," and the players get so surfeited with the monotony of their daily repeated fish diet that after a few days they are glad to leave the region, if only to get a change of provisions.

nel, associate editor of *Forest and Stream*, pronounces it the best tea he has tried. Well, the Russian traveling companies always carry a supply of these compressed tea bricks. Tea is to them what rum and tobacco are to the sailor. The tea is made like ordinary tea, only instead of a pinch of tea leaves, you chop off with an ax or saw a chunk from the slab, place it in a glass or cup and pour on it the scalding water. Further, the Russian theatrical parties carry

lines of preserved provisions unknown in this country—dried cream, dried strawberries, unsalted dried meats, dried oysters, dried pineapples, dried eggs and scores of others. To ask for any or most of these in America would make one think you were—to put it mildly—simple. The writer has had prolonged experience with the whole range of these concentrated Russian provisions—even to the unsalted Russian pemikan (a dried venison meat corresponding to the

American Indian pemikan) so knows whereof he writes. Of course, this high-grade provisioning refers only to the well-to-do star companies. The poorer artists subsist on sour smelling rye bread (which has been self-yeasted by allowing it to putrify and rise in the dough), potato soup, fish and a low grade of brick tea.

Unsalted dried provisions are used because salt, in a cold country like the Winter makes Russia, lowers the body temperature seriously,

besides destroying part of the nutritive value and heat calories of the food, making it necessary to carry more, and also liable to cause the delirium of thirst in heated rooms.

As the traveling companies also carry their own medicine chest (not much larger than a hand valise, however), I also noted the reduced in size contents thereof. All the medicaments are in tablets or crystals, or solid in some form. Even the oleum castorke (castor oil) was in

powder form—the real oil semi-crystallized to a powder by a process known to the Russian fur-traders. Applying heat to it turns the powder into oil; on cooling it solidifies into a substance resembling a piece of hard fat.

I have here endeavored to touch on a few aspects of Russian dramatic life from personal observation, purposely avoiding the features which other scribes might be harping upon.

L. LODIAN.

TWO ITALIAN DRAMATISTS

ONE of the best known writers of the modern Italian school is Roberto Bracco. Although it is to the drama that he chiefly devotes himself, yet he is the author of five successful volumes of short stories, several volumes of poetry, and with all this finds time to serve as editor of *Il Corriere di Napoli*, a prominent Neapolitan newspaper, and to write art criticisms. But it is his dramatic works that will have most interest for the readers of *THE DRAMATIC MIRROR*.

Bracco was born in Naples, Sept. 19, 1863. At seventeen he was given a position in the custom house, but journalism attracted him, and he remained about a year only. He was fortunate enough to secure his first training as a newspaper writer under Martino Caffero, one of the leading lights of that profession, and who was not only a great loss to the world of newspaperdom when he died in 1884, but also sincerely mourned by a host of devoted friends in many other walks of life.

Bracco's first literary efforts were short stories and poems in the Neapolitan dialect, and at nineteen he published his first volume. His first plays were one-act curtain raisers, which were collected in a book and published in 1894. Later a number of serious dramas appeared in rapid succession, all of which, in accordance with the custom in Italy, have been published. His latest work "La Piccola Fonte," (The Little Fountain) appeared in two numbers of the *Nuova Antologia*, the most important Italian magazine, and of great literary authority. It is a curious study of the wife of a genius, who finally goes mad from jealousy and unhappiness caused by her husband's neglect.

Three of his plays, *A Woman*, *Tragedies of the Soul*, a powerful drama full of thought and sentiment, and *The Unfaithful One*, which, though serious in subject—a wife who is unfaithful to her husband with his best friend—yet abounds in humor, have been successful plays in the repertoire of *Italia Vitaliana*, a clever actress, and Duse's cousin. But it is by no means to Italy alone that his fame is confined. His more recent works have been performed in Aus-

tria, Germany, Russia, Spain, Belgium, Poland and France.

Bracco's most recent publication is a volume of short stories entitled, "Smorfie Umane"—



Photo Artico & Co., Milan.

ROBERTO BRACCO.

"Humane Grimaces"—full of humor, and extremely realistic. The past Summer he spent at Sorrento, where he is well-known and much liked, and it was commonly reported—although he refused to confirm or deny the story—that he was

busy upon both a new volume of stories and a new drama.

Roberto Bracco is a subscriber to the new independent theatre which it is hoped will open



Photo Ricci, Milan.

CARLO BERTOLAZZI.

within a year in Milan, and is also a member of the committee appointed to interest others in the new venture. This theatre is to do away with the star system, as prevalent in Italy as elsewhere. All the prominent play writers in

Italy are interested in it, and many are subscribers, including Gabriele D'Annunzio. They hope to see their works produced in a worthy manner, and also to be free to write dramas as they think they should be written, with no necessity for considering one particular actor or actress while writing them. They also hope to give under the new theatre's direction better plays than many of the managers are now content to produce, and while foreign works are to be included, according to the latest decisions, no play will be given merely because it is foreign, for the Italian dramatists declare that foreign authors fare far better at the hands of the Italian managers, and their names are considered more apt to draw audiences, than do native authors. Until very recently this complaint was heard sufficiently in our own country to enable the American to sympathize with his Italian brother. In Italy the chief cause of complaint is the frequency of the French drama on the Italian boards.

Another prominent young Italian dramatist is Carlo Bertolazzi. Born at Rivolta d'Adda, Nov. 3, 1870, he has for some time made his home in Milan, where he is a prominent member of the literary and artistic colony to be found there every Winter. It is in Milan that most of the new plays—and many of the operas—are reproduced; in Milan are the largest, the best known publishing houses, and in spite of the climate in Winter, which is declared to be as bad as that of London, with fog quite the equal of those of the English capital, it is in Milan that the choicest literary spirits in consequence gather.

Although Bertolazzi studied law, and was admitted to the bar, the theatre attracted him at the age of but sixteen. He first wrote in the Milanese dialect, but afterwards abandoned it, beloved as it is by the Milanese, to write in pure Italian. *The Friend of All*, *The Egoist*, *The House of Sleep*, *Lulu* and *Lorenzo* and *His Advocate*, which latter was first produced last November in Bologna, are some of his plays. A new comedy shortly to be produced by the actor Talli, is entitled *The Timid Ones*. He is greatly interested in the independent theatre.

ELISE LATHROP.

UP IN THE LINES

STAGE-MANAGER came 'roun' ter say,
"Get up in yer lines;
Ternorrer ef yer ain't O. K.,
Look out fer the fines!
I wouldn't work with no such co.
Unless they seemed, at times, ter show
Some simple sign of sense, although
Not up in their lines."

Rehearsed all-fired long next day,
Me put on the lines;
No one in other people's way,
'Cept several shines.
The guy that understudied me
Jest by dumb luck turned out to be
The fluffiest in the company,
Way off in the lines.

First night I was immense, I knew,
Had all of my lines;
Could see the others of the crew
Bound back ter the mines;
Yet when the play was half-way through
That understudy took my cue—
They said I really wouldn't do,
Went up in my lines!

L'ENVOI.
When in this life it comes your way
Some big or little part to play,
Get up in yer lines,
But bear in mind one forceful fact—
Don't ever, when yer called ter act,
Go up in yer lines.

GEORGE TAGGART.



Photo Sands & Brody, Providence.

VALERIE BERGERE.



DOT KARROLL.

AN ADVENTUROUS IRISHMAN



UNT as so well known playwright would dream of having his name discovered immediately on the rising of the curtain, so too, the writer of an Appreciation may be pardoned if the opening character in his narrative is a subordinate one.

Our story begins in the year 1691. The scene is the Theatre Royal Drury Lane, the sole playhouse of the time, and the villain of the piece, one Christopher Rich, holds the stage. By all dispassionate historians Rich must be pilloried as the fons et origo of the modern commercial manager. The first controller of an English Theatre who was apparently devoid of the art instinct and whose entire aim was to make money at all hazards, this man was the first real debaser of English taste. A pettifogging attorney with the chicanery of his calling and a genius for intrigue, Rich had acquired a minor interest in the Drury Lane patent by purchase, and, ignoring the rights and wishes of the other proprietors, had at once assumed arbitrary power in the control of the theatre. In his eyes the play was seldom "the

of their dead selves to higher things." At present he is merely Owen Swiney, a daring Westfordman, whom Rich has seen fit to employ as under manager and general factotum. Beyond a certain unscrupulousness the two had little in common. Swiney's antecedents are wrapped in mystery, but we know at least that he was a linguist and had some pretensions to taste and culture. He came of a well respected Westford family, and there are more unlikely things than that the Rev. Myles Swiney, who as rector of Kinscorthy, was appointed Justice of the Peace for the county in 1696, was his father.

Between Rich and Swiney it was a case of diamond cut diamond. The first mate obeyed orders as soon as it suited him, putting off in his own cockleshell when he discovered the ship was sinking.

Wearied by the mismanagement and tyranny of Rich, Betterton and his associates finally poured their grievances into the ears of William III, who empowered them by royal license to act in a new theatre. The seceders opened at Lincoln's Inn Fields in April, 1695, with the notable new comedy of Love for Love, and for five years the two houses doggedly fought out the issue, resorting ever and anon to all sorts of illegitimate expedients to attract the town. In the end it was a drawn battle. Betterton had the prestige, but he was now well stricken in years and playing in an indifferent theatre. Rich, on the other hand, as Colley Cibber put it, "had no conception of theatrical merit, either in authors or actors," but he had a company of lively young players who avoided odious comparisons by steering clear of the time worn repertory. Such was the rivalry, however, between the two theatres that Drury Lane seldom got peace to produce any novelty undisturbed. The Lincoln's Inn Fields company had such influence at court that Rich was twice refused a license by the Lord Chamberlain for Swiney's comedy of The Quacks, or Love's the Physician. This piece was an adaptation in three acts from Molière, and the only reason that could be given for proscribing its performance was that the rival house had in preparation another version of the same original. Eventually Rich was given permission to produce The Quacks, in 1705, but, unfortunately for him, the play failed.

In casting about him for fresh and potent weapons wherewith to drive the enemy from his gate, the wily Christopher fastened upon Italian opera, the first true taste of which was given

at Drury Lane in 1705 in Arsinoe, Queen of Cyprus. A still further advance was made shortly after when a version of the Camilla of Scarlatti, by Owen Swiney, saw the light. Probably owing to the fact that one of the roles was sung throughout in Italian (by Valentine) the opera met with great success.

Meanwhile things had gone so badly with Betterton that in 1704 he was forced to assign his license and company to Vanbrugh, the architect-playwright, who set about building the imposing Queen's Theatre in the Haymarket, eventually opened in April, 1705. Notwithstanding the novelty afforded by a new house, all efforts to bolster up the waning attractions of Betterton's company failed. In little better than a year

Vanbrugh acknowledged defeat and made terms with the enemy. With Rich's consent he let the Queen's to Swiney, who entered upon occupation on October 15, 1706, after having agreed to pay a rent of £5 per acting day, so long as the whole rent did not exceed £700 per annum. In consenting to this arrangement Rich reckoned without his host. Although Swiney was now ostensibly a rival manager, the potentate of old Drury still fervently believed that his former satellite would continue to revolve in the same orbit, and that he would now have control practically of both houses. Swiney owed him some £200, and this obligation, he considered, would give him the pull. Wishing to hoodwink both public

and players he secretly acquiesced in the inveigling away of most of the Drury Lane actors, save Colley Cibber, a good all-round man, whom perhaps he designed to fill Swiney's old post. But he quickly found out that he had made a serious mistake, and that his quondam Jack-of-all-trades intended to fight for his own hand. Knowing Cibber's worth as actor and playwright, Swiney boldly made him an offer by letter. But Colley, completely mystified by this game of cross purposes, was more than half resolved to remain loyal to his old master, Rich, and only went over to the enemy on discovering that the crafty old potentate meant to play him false. Henceforth it was war to the knife between Rich and Swiney.

The hardy Celt had undeniable gifts for theatrical management, but he was seriously hampered by the cares of penury. At the Haymarket he signalled his accession to power by bringing out Farquhar's new and fated-to-be-famous comedy of The Beaux Stratagem, in which Nance Oldfield made one of the earliest

successes as Mrs. Totten. Swiney's first season proved uniformly prosperous, but just as his bark got well under way an unforeseen storm compelled him to change his course. A certain Colonel Brett having acquired an interest in the Drury Lane patent, forced himself by strategy of wit into co-management with Christopher Rich, and quite upset that worthy's equilibrium by treating the players as fellow creatures. Having made up his mind that two playhouses were more than the town could satisfactorily support, Brett petitioned the Lord Chamberlain to amalgamate the two companies. The result was that the players were all ordered to return to Drury Lane, Swiney being permitted from January, 1706, to run the Haymarket as an Italian opera house. It is said that this concession was gained for the resourceful Irishman by the influence of Sir John Vanbrugh, to whom he had been for some time past both treasurer and adviser. If Rich in all his hideousness was the prototype of the modern commercial manager, Swiney may be said to be the first of British impresarii. The glories of Italian opera were not for his day, but he ranks as pioneer. At the Haymarket he not only revived Camilla, but produced his own version of Scarlatti's Pyrrhus and Demetrius. It was in keeping that both operas were among the first things of the kind ever seen in Ireland.



OWEN MacSWINEY.

thing," so long as full houses could be drawn by dancing dogs or foreign acrobats. By way of keeping his company in subjection salaries were paid in doles at irregular intervals. No wonder that for some twenty years the theatrical world was kept in perpetual ferment.

And now to the truculent strains of "Lilli-bariero" our hero bounces on the stage. Disguised as second villain, we shall find him later to be one of those who "rise on stepping stones



NANCE OLDFIELD.



MRS. WOFFINGTON.

Nicolini was heard to advantage in Camilla at the Smock Alley Theatre in Dublin in 1711. Swiney's version of this opera long retained its popularity in London. Early in 1717 it was revived at Lincoln's Inn Fields by John Rich (Christopher's son) and for seven nights drew large houses.

There can be little doubt that had Owen Swiney been left to act entirely on his own initiative he would have written his name on the



Photo Hall, N. Y.

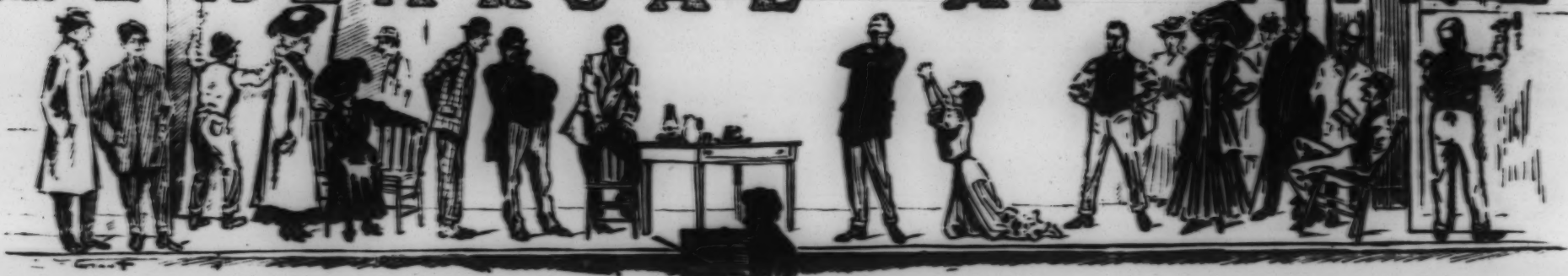
MAYME REMINGTON.



Photo Nachf, Hanover, Ger.

MINOLA MADA HURST.

REHEARSAL AT NINE



"The crusty stage manager grumbled and growled
"This play's pretty rocky," said he.
"I know by the manner the manager scowled
He intends to make trouble for me.
The way that the chorus men sing is a sin.
Not one of the bunch knows a line.
The girls in the front line are all toting in."
So he called a rehearsal at nine.



"The carpenter's gone and got sulky again,
And seems to consider it strange
That I won't allow him eleven more men,
To make that one little dark change.
The stage-clearers try to forget what they're told.
The man on the door has a 'bun'.
The house electrician is eighty years old."
So he called a rehearsal at one.



"Our backer is young but he isn't so wise.
He's stuck on the business, I s'pose.
He brought out a roll of an elegant size,
That won't be so fat when we close.
He'll be a changed man when we get through
the South,
And thankful that he is alive.
He's bought enough drinks to establish a drouth.
So he called a rehearsal at five.



"The new leading lady is pious and stout.
She's fifty years old by the clock.
She makes me dead tired by prating about
Her triumphs in last summer's stock.
The little soubrette appears anxious to please,
But has no more grace than a hen.
The leading man's pantaloons bag at the knees."
So he called a rehearsal at ten.



"The man in advance of us don't know his biz.
He gets my name wrong on the bills,
And boasts of his greatness wherever he is.
I think he smokes little green pills.
The booking is fierce. All the jumps are too long.
Good meals are expensive and few.
I pay my own sleepers and that is dead wrong."
So he called a rehearsal at two.



"The boys in the company started a game,
And asked me to join them one night.
Well, ever since then I have been walking lame
They got my mazzuma all right.
My pocket-book looks undeniably flat,
For not being up to their tricks.
I'll make all those grafters do penance for that."
So he called a rehearsal at six.



"The captain of supers can't handle his crowd,
But gives his attention to booze.
The leader plays all of his music too loud,
And mixes nine-tenths of his cues.
The guests in the hall-room were all chewing gum
I counted at least six or seven.
I've led all the shouts till I've nearly gone dumb."
So he called a rehearsal at seven.



"That fat wardrobe-mistress is losing her mind.
She thinks she is hired to talk.
I hardly know whether she ought to be fined,
Or shipped by slow freight to New York.
The costumes are ragged, the uniforms tight,
The Pompadour gowns are N. G.
There are wrinkles in all the ballet-girls' tight."
So he called a rehearsal at three.



"My worthy assistant is drinking again.
Some super has collared my coat.
I just had to fine the comedian ten
For missing his scene with the goat.
That thick-headed ingenue makes me profane.
She'll wreck all my chances of heaven.
And the fluffy old woman will drive me insane.
So he called a rehearsal at seven.



"The property man has smashed most every dish,
And cracked pretty near every glass.
He lost the andirons in Saginaw, Mich.;
The cushions in Chicopee, Mass.
He left half the altar in Lincoln, New Mex.
He'll leave half his brains pretty soon.
I'll fire him when we reach Galveston, Tex."
So he called a rehearsal at noon.



"The star's awful cranky, he's getting so stout,
He puts on the airs of a pope.
He swears like a pirate when troubled with gout,
And his dresser gets foolish with dope.
The papers all say that the star's growing old,
And that makes the manager sore.
His dressing-room's always too hot or too cold."
So he called a rehearsal at four.



He gave them no chances to sleep or to eat.
"Rehearsal" was carved on his brain.
He made them go over their songs on the street
And practice their steps on the train.
He tried out the march in the property-room,
Which made all the company curse.
He finally died and was borne to the tomb,
Inside of a gorgeous hearse.

QUINCY KILBY

scroll of fame as an eighteenth century theatrical manager. But his career was ruined indirectly by the machinations and intrigues of the elder Rich, whose conduct called for drastic interference on the part of the Lord Chamberlain. Wearied by the plots and counterplots, Colonel Brett retired in dudgeon from old Drury, leaving Christopher Rich once more master of the situation. Unwarned by past experience, the evil genius of the house resumed his old tactics in the matter of tyrannizing over the players. Complaint was made to the Lord Chamberlain, who had then an absolute but undefinable authority over the theatre, and who gave the malcontents permission to desert the ranks and go over to the Haymarket. Acting on this, Wilks, Dagget and Cibber entered into an agreement with Swiney whereby the four became joint managers and sharers in the fortunes of the Haymarket, which was now to be conducted partly as a theatre and partly as an opera house. Articles having been signed, the Lord Chamberlain gave Rich his quietus by issuing an order on June 7, 1709, depriving the patentees of Drury Lane of the right to give further performances.

At this juncture William Collier, a popular member of Parliament, who had shares in Drury Lane, determined to make use of his power at court to get the theatre into his own hands. Having surrendered to the crown all his interest in the united Killigrew and Davenant patents, he was favored in return with an order from Sir J. Stanley empowering him from November 23, 1709, to perform plays at Drury Lane on condition that neither Rich nor any of the other "adventurers" should have any control in the management. Armed with this document, Collier procured a lease of the theatre from the landlords and finally ejected Rich, who was living in and lurking about the premises. It was a case of an Amurath on Amurath succeeds. Like his predecessor in office, Collier was an attorney, and the legal mind seemed little attuned to harmonize with the normal histrionic temperament. One might write here simply "de capo." All the internecine troubles experienced under Rich were repeated under Collier. Swiney was once more the sufferer and figured as a sort of shuttlecock, banged hither and thither by the battledores of the patentees, the players and the Lord Chamberlain. Shortly after he was joined by Wilks, Cibber and Dagget in 1709 some vital structural alterations were made in the Haymarket and the theatre successfully opened for the performance of plays. To his exceeding annoyance Collier found that while his own profits at Drury Lane were small his rivals had acquired both money and fame. With a capriciousness that can only be accurately described as feminine, he envied them their theatre and eventually brought his influence at court to bear in order to effect a silly exchange. Powerless in the hands of the Lord Chamberlain, Swiney and his joint sharers were compelled to remove to Drury Lane, where they had the sole right to act plays.

The performances at the Haymarket were once more restricted to operas, and Collier immediately on gaining possession of the house let it to Aaron Hill, the dramatist, at a rental of £600 per annum, but with his typical irresolution resumed the management before the close of the first season. Meanwhile Swiney and his associates continued to show that talent and industry could prove successful anywhere. No sooner were they installed at Drury Lane than the old house began to prosper. Collier at this juncture was for all the world like a peevish child who had given away a toy to a little playmate

and selfishly wanted it back again. Once more the court hearkened to his unreasonable demands and caused a disastrous reshuffling of the theatrical pack. Collier was united with Wilks, Dagget and Cibber in the management of Drury Lane, and the uncomplaining Swiney had preface to take up the tangled reins at the Haymarket in the confused condition in which Collier had abandoned them. The result was that at the close of the season of 1710-11 (the first of his return) Swiney found himself ruined. The only alternative to the horrors of a debtor's prison was immediate flight to the Continent. He chose the lesser evil, and for over twenty years remained an exile. We glean from Horace Walpole, who calls him "a remarkable person of much humor," that Swiney resided for many years at Venice, where he concerned himself in numerous artistic projects and published a series of fine prints after Vanduyck by Van Grist.

It would be curious to learn Owen Swiney's reason for making slight alteration in his name on his return to England and calling himself MacSwiney. This was the direct contrary to the usual custom at that period. Throughout the eighteenth century most Irishmen, wishing to avoid ridicule were glad to go to England to drop the prefixes of "O" and "Mac." We have a notable instance of this in the career of Robert Mac Owen, the father of Lady Morgan, who anglicized his name on crossing the Channel and consequently lives now in theatrical annals as Robert Owenston. So far as Swiney (or MacSwiney as we shall henceforth call him) is concerned, the only feasible solution to the mystery is that he adopted this thin disguise to rid himself of the importunities of his few remaining creditors.

We know not exactly when Owen returned to London, but we find that on February 26, 1735, a benefit performance of The Old Bachelor was given in his behalf at Drury Lane to a crowded house. Colley Cibber on this occasion paid signal honors to his old colleague by emerging from his retirement to play Fondlewife. MacSwiney had no desire to re-enter upon theatrical management, even if the opportunity had offered. Interest procured for him two sinecures—a place in the Custom House and the position of storekeeper of the King's Mews. Then his father died and left him a small estate in County Wexford. This provided a modest competence for his declining years and he was wise enough not to tempt fortune further.

Although no longer directly associated with theatrical affairs MacSwiney still loomed in the public eye and had a decided influence on the trend of English acting. When Peg Woffington burst on the town at Covent Garden in 1740 he saw in the beautiful Dublin girl the legitimate successor of that associate of his early manhood, Nance Oldfield. He was then fully sixty, but Time and Vicissitude had left no mark upon him. Conceiving a very loyal affection for the vivacious Peg he quickly won her esteem and constituted himself her guide, philosopher and friend. None of our latter-day writers seem to have divined how much of Mrs. Woffington's artistic progression was due to the counselling of MacSwiney. Peg never saw Mrs. Oldfield, but she played all her predecessor's great parts and conserved the Oldfield traditions. MacSwiney, a sound repository of information, formed the necessary connecting link. What manner of man he was when he first wormed himself into the confidence of his beautiful countrywoman can be gleaned by Colley Cibber's pen portrait as drawn in the Apology. "I should further add," writes Colley, "that this

person has been well known in almost every metropolis of Europe; that few private men have with so little reproach run through more various turns of fortune; that on the wrong side of three score, he has yet the open spirit of a hale young fellow of four and twenty; that, though he still chooses to speak what he thinks to his best friends with an undisguised freedom, he is notwithstanding, acceptable to many persons of the first rank and condition; any one of whom (provided he liked them) may now send him for service to Constantinople at half a day's warning; that time has not yet been able to make a visible change in any part of him but the color of his hair, from a finer coal black to that of a milder milk-white; when I have taken this liberty with him methinks it cannot be taking a much greater, if I should at once tell you that this person is Mr. Owen Swiney."

One has here a fairly realistic picture of the boisterous old Irishman whose blunt wit occasionally distressed the nerves of the fastidious Horace Walpole. Exactly what the audacious Owen was like shortly after he returned to England can be seen in the mezzotint published of him in 1749 from the portrait painted in 1737 by Peter Van Bleeck. The chubby, clean-shaven face, crowned by the picturesque sombrero, betokens the man of enterprise and action. It recalls visions of the Irish soldiers of fortune, such as fought at Dettingen and Fontenoy. All this effect is lost in the later portrait by Vanloo, (as engraved for sale in 1752) in which the guardian swashbuckler is depicted as a pensive septuagenarian with flowing beard and venerable silver-gray hair.

It is interesting here to note that in the only autograph letter of Peg Woffington now extant, (understood to be in an American collection) one finds the famous actress writing in 1743 of "Mr. Swiney" as her counsellor and friend. On March 30, 1745, when she took her benefit at Drury Lane, Owen's long forgotten play of The Quacks, abridged to the proportions of a farce, formed the last feature on the bill. Early in the following year, when Mrs. Woffington and Kitty Clive had a bout of hair-pulling behind the scenes, the scuffle was commemorated in a ribald broadsheet presenting a picture of the encounter and describing the incidents in a coarse ballad. In the sketch MacSwiney is depicted as an old man with a stick, soundly belaboring the unfortunate Jimmy Raftor (Kitty Clive's brother), who lies helpless on the stage. Away to the left Theophilus Cibber is endeavoring to play the part of peacemaker between the two infuriated actresses.

It was probably at MacSwiney's suggestion that Peg Woffington paid her memorable visit to Paris in August, 1748, with the view of studying the methods of Mademoiselle Dumesnil, the reigning tragedienne of the Theatre Francaise. At any rate the two journeyed thither together, and had the felicity to be present at the premiere of Voltaire's Semiramis.

In January, 1752, what time Peg Woffington was drawing crowds to the Smock Alley playhouse in Dublin, there appeared an audacious poem purporting to be her petition to the Duke of Dorset, then Lord Lieutenant of Ireland. It is believed to have been written by the learned Dr. Andrews, a friend of the actress, who was afterwards Provost of Trinity College. One can place little dependence in the circumstances narrated, for Peg had no association with Covent Garden, under Rich, in or about the year 1746. But the first half of this daring few d'esperit is worth quoting, if only because of the quaint references to Owen MacSwiney:

"To His Grace, the Lord Lieutenant of Ireland," etc., "The Humble Petition of Margaret Woffington, Spinster:

"May it please your Grace, with all submission, I humbly offer you my petition. Let others with as small pretensions Tease you for places and for pensions; I scorn a pension or a place, My sole design's upon your Grace, The sum of my petition this—I claim, my lord, an annual kiss; A kiss by sacred custom due To me, and to be paid by you. But lest you entertain a doubt, I'll make my title clearly out.
"It was, as near as I can fix, The fourth of April, forty-six, (With joy I recollect the day) As I was dressing for the play; In stepp'd your Grace, and at your back Appear'd my trusty guardian Mac; A sudden tremor shook my frame, Lord! How my color went and came; At length, to cut my story short, You kiss'd me, sir, Heaven bless you for't.

"The magic touch my spirits drew Up to my lips, and out they flew; Such pain and pleasure mix'd I vow, I felt all o'er, I don't know how. The secret, when your Grace withdrew, Like lightning to the Green-Room flew; And plunged the women in the spleen; The men received me for their Queen; And from that moment swore allegiance—Nay, Rich himself was all expedience. Since that your Grace has never yet Refused to pay the annual debt; To prove these facts, if you will have it, Old Mac will make an affidavit: If Mac's rejected as a flibber I must appeal to Colley Cibber."

It was quite another sort of legal document that "old Mac" was seen to concern himself with. Weight of years had at last begun to tell upon him (he was now about 77), and he decided to make his will. Although he had several near relatives in County Wexford, he arranged to leave absolutely everything he did possess of, including the Swiney family estate of some 700 acres, to his beloved Peggy. The will was duly signed, sealed and settled in London on August 1, 1752, and not long afterwards Mrs. Woffington, who was still acting in Dublin, was made acquainted with the agreeable intelligence. Under the penal laws Roman Catholics were then debarred from all inheritances, and as Peg belonged to the proscribed faith she thought it advisable before the close of the year to go through the legal forms of recantation. Her venerable friend and guardian, MacSwiney, died in London on October 2, 1754, happy in the belief that he had provided a competence for his lovely countrywoman's future. It is surprising that he did not foresee the rocks ahead. His nephew and heir-at-law, Shapland Swiney, of Ballytiege (afterwards Mayor of Wexford) ignored the will and took possession of the property. Between him and the actress there followed a long and costly chancery action, and it was not until the middle of June, 1758, that Peg's legal rights to the Wexford estate were fully acknowledged. But Fate, having persistently balked Owen MacSwiney in life, was determined to balk him in death. When final judgment was given regarding the validity of his will Peg Woffington was a confirmed invalid, and two years later she had passed away.

W. J. LAWRENCE.

ROMANCE OF THE ENGLISH STAGE

ACTRESSES WHO HAVE MARRIED INTO THE ARISTOCRACY



EGLISH law courts not long ago were called upon to determine the question, "What is a show girl?" Eva Carrington, of the Aldwych Theatre, supplied the answer. A show girl is a potential peeress. How very humble Miss Carrington's origin the newspapers have not discovered. No matter. She is Lady de Clifford now. Among show girls it was her distinction to be the tallest. Among peeresses it is her distinction to bear a truly ancient name. Fair Rosamond, the mistress of Henry II, whom Eleanor, his queen, is said to have slain, was a De Clifford.

Nor did our wonderment endure nine days ere the announcement of another romantic marriage was made, that of Frances Donnelly, a Floradora girl, to Lord Ashburton, and more recent still the marriage of Camille Clifford to Lord Alford.

A few years ago Rosie Boothe, of the Gaiety, became the Marchioness of Headfort. The Countess of Orkney was a famous vestal of what John Hollingshead called the Sacred Lamp, as Connie Gilchrist.

And I think the Countess of Clancarty somehow appeared at this auspicious house, although of course her greater fame was on the vaudeville stage as one of the Sisters Bilton.

Within the range of the title, and one recalls that Kate Lesmar, who used, with sister Nellie, sing "We Girls of Good Society," was the Hon. Mrs. Duncombe, that Kate Vaughan was the Hon. Mrs. Wellesley, that Julia Wadman, a pretty opera-bouffier, was the Hon. Mrs. Jervis, and Ella Jeffreys the Hon. Mrs. Curzon.

Cross the Channel and it will appear that Adelina Patti and Christine Nilsson married men of title, as Tagliani, the dancer, did.

As a rule, such a marriage means the abandonment of a theatrical career. But in my boyhood Sir William and Lady Don were both favorite performers. Sir William, having married a charming actress, was, I suspect, glad of the aid which the alliance gave him in repairing his broken fortunes.

And music hall programmes of to-day often display the name of Lady Mansell, sometime Lily Ernest, I believe of the Gaiety, who returned to the stage on the death of her husband, a well-known "sport."

When the traveler of the classical tale looked upon the memorial erected in gratitude by those shipwrecked travelers who called upon Neptune and were saved, he said, "But what of them that called upon Neptune and were drowned?"

So we might travel far beyond the scope of our article if we recalled the engagement of Miss Fortescue to Lord Garmoye, from whom she recovered £10,000 for breach of promise. Then Phyllis Broughton was nearly as fortunate in respect of Lord Dangan. And it is well known that a young nobleman who is now a famous statesman was prevented from what King Edward regarded as a mesalliance with a charming dancer by the direct intervention of that august personage.

This is an age of joyous journalism which gives a column to what might years ago have been "wrought in misty." I suppose if one could penetrate the discreet obscurities of Dehrett it would appear that many an amorous aristocrat has escorted the lady of his choice from the stage door to the church door, there to describe her as the daughter of an unheard of "esquire."

But a dozen times, at least, actresses who have been persuaded from the stage by titles may be said to have sacrificed the greater distinction to the less.

Anastasia Robinson led the way. She was a vocalist of distinction in Handel's day. Her father was a well-known miniature painter, who, finding that his daughters had voices, secured for them the best masters available. The elder and better vocalist soon captivated a colonel, married and retired. Anastasia remained on the stage and was able to support her father when blindness overtook him, and kept herself for an even better matrimonial market than her sister had found.

She had already achieved some reputation as a vocalist when in 1714 she made her debut as an opera singer in Handel's *Amadi di Gaul*. Anastasia attracted the notice of the eccentric Earl of Peterborough, a traveled soldier, whose conversational powers made him everywhere a welcome guest and who, when he did not dine out, was wont to cook the dinner he ate and offered to his friends at home.

He was fond enough of the fair vocalist to wed her, but too proud to acknowledge the marriage. For a time she remained on the stage, but her retirement, partly due to the greater favor with which Cussoni had come to be regarded, was hastened by an unpleasant incident with Senesimo. He made love to her with too much ardor. She complained to her lord, who promptly thrashed the tenor and made him withdraw all imputations on his knees. Senesimo, by the way, was not a very "good plucked one." He was once singing "Cesar knows no Fear" when an ornament fell onto the stage, driving him thence shrieking with terror.

When Miss Robinson retired from the stage the Earl allowed her \$500 a month, but still refused to make their marriage known. She remained for years under the stigma of being his mistress. So exemplary was her conduct that she was held in the highest esteem and her house was quite a favorite resort of celebrated artists and aristocratic amateurs. It was not till 1735 that the Earl acknowledged their marriage. His doctors ordered him abroad and Anastasia refused to accede to his earnest entreaty that she would accompany him till he silenced the voice of scandal by making known their real relationship. This he did at a large gathering of his family. He died on their subsequent voyage to Lisbon, but his accomplished and amiable wife outlived him fifteen years.

Lavinia Fenton, the famous Polly of *The Beggar's Opera*, which "made gay rich and rich gay," was the next tribute of the stage to the peerage. Her mother was the widow of a naval officer, who having contracted a second marriage with a coffeehouse keeper named Fenton, bestowed his name upon her little daughter. Lavinia was a pretty plaything for the customers, and one of them, a comedian of the "old

house," finding that the child had a sweet voice, taught her snatches of then popular songs.

Fenton and his wife had the child properly trained when she grew older, and at eighteen she made her first appearance at the Haymarket Theatre as Monina in *The Orphans*. Subsequently she played Cherry in *The Beau's Stratagem*, and Rich seeing promise in the performance, offered her an engagement at his own theatre. Four dollars a week was the salary, and for this magnificent sum he was able to secure her services. The success of *The Beggar's Opera* was phenomenal, and so was Polly's. Henry Carey wrote:

She has fired the town, has quite cut down
The opera of Roll:
Go where you will, the subject still
Is Polly, pretty Polly.

Polly had indeed fired the town, and some of the flames she inspired burned so furiously that she had to be escorted home from the theatre nightly by a sort of guard of honor of her friends lest she should be run away with. Her portrait was everywhere to be seen, collections were made of a thousand jokes she never uttered, and duels were fought about her.

Six months later she was prevailed upon by the Duke of Bolton to leave the stage, and she was eventually married to that nobleman. Dr. Joseph Warton, who had been traveling companion to the Duke, afterward securing a comfortable position in the Church from his patron, often had the pleasure of being at table with her when her conversation was much admired by "the first characters." "She was," says the doctor, "a very accomplished and agreeable companion, though I think she could never be called a beauty." Miss Fenton died in 1760, aged fifty-two.

Miss Farren, who married the Earl of Derby, came of quite a theatrical family. Her father having failed as a surgeon, took to the stage, and so in turn did most of his daughters. Kitty, the eldest of seven, was considered clever in the parts of chambermaids, barmaids and such characters. Peggy was well known on the London stage as Mrs. Thomas Knight, actress of rustic characters and sippant coxcombs.

Elinor was only fifteen when she made her debut at Liverpool as Rosetta in *Love in a Village*. She made her first appearance in London four years later as Miss Hardcastle. On the secession of Mrs. Abington from Drury Lane, Miss Farren succeeded to all her principal parts. She had many admirers, notably Charles James Fox and the Earl of Derby. The former when he found Miss Farren would not have him for her lover became her firm friend. The latter waited years for the death of his wife, from whom he had long been estranged, and then made the actress his Countess, she having meanwhile maintained a reputation of spotless respectability. Bowden said her retirement from the stage "marked a degeneracy of comedy into farce." Miss Farren took her leave of the stage on the 7th (or 8th) of April, 1749, as Lady Teazle at Drury Lane Theatre, which was filled by a most fashionable audience. "It was remarked," says Charles Matthews, "that Miss Farren had never performed with greater animation and better spirits than on this occasion: not until the play drew near to the close was

the least alteration observable in her manner, then visibly changed. Indeed, she became unable to conceal how deeply she was affected." Lady Teazle's valedictory address to Lady Sneerwell increased her distress. "Let me also request, Lady Sneerwell, that you will make my respects to the scandalous college of which you are a member, and inform them that Lady Teazle, licentious, begs leave to return the compliments they granted her, and bids characters no longer." A passionate burst of tears revealed the sensibility of the speaker; there was a wild outburst of applause; the play got no more attention.

Lady Derby assisted as an honored guest at the wedding of the Princess Royal, and lived thirty-two years to adorn her station.

A pretty story associates Miss Farren's name with that of Miss Mellon, the next actress to make a brilliant marriage. Miss Mellon was standing near the green room, and while waiting for the play to begin was humming some popular ditty, just tracing the steps unconsciously.

She was roused by the voice of Miss Farren whispering, "You happy girl! I would give worlds to be like you." Poor Miss Mellon, recollecting her \$8 salary, thought she was ridiculed by "a lady with \$150 a week who was to marry a lord," and she replied with some vexation, that "there certainly must be a vast deal to be envied in her position by one who commanded what she pleased." Pressing her hand kindly, Miss Farren's eyes filled with tears as she replied, "I cannot command such a light heart as prompted your little song."

But Harriet's had been a rough experience. Her father was a lieutenant in the Royal Navy and her mother the Irish wardrobe woman of a company of traveling comedians. Mellon died abroad of fever, and his widow married a theatrical musician shortly afterwards. Harriet naturally drifted into the profession, and appeared as Little Pickle and Priscilla Tomboy in *The Rump*.

While she was at Stafford in Stanton's company, Sheridan saw her and asked her to call on him. He told her he had an opening at Drury Lane and requested her to recite the scenes of *Lydia Languish* and *Mrs. Malaprop*, from *The Rivals*. "She felt greatly frightened, and answered," says her biographer, "with the naive and unaffected manner she maintained through life, 'I dare not, sir, for my life. I would rather read it to all England. Suppose, sir, you did me the honor of reading it to me.'" There was something so unassuming and childlike in the manner of this daring request that the manager entered into the oddity of the matter and read nearly the whole play to his delighted auditor. She became so identified with the drama that she lost all fear of the author, and on his request she read the scenes of *Lydia* and her aunt with so much spirit that Mr. Sheridan applauded; repeatedly told her that she could play either character and gave her an engagement. Drury Lane at this time numbered of its strength Mrs. Siddons, Miss Farren, Mrs. Jordan, Mrs. Crouch, John and Charles Kemble, Suett, Bannister and Braham.

Harriet was beautiful in her youth and owed her success more to this than to her ability as an actress. She grew rather coarse in her later

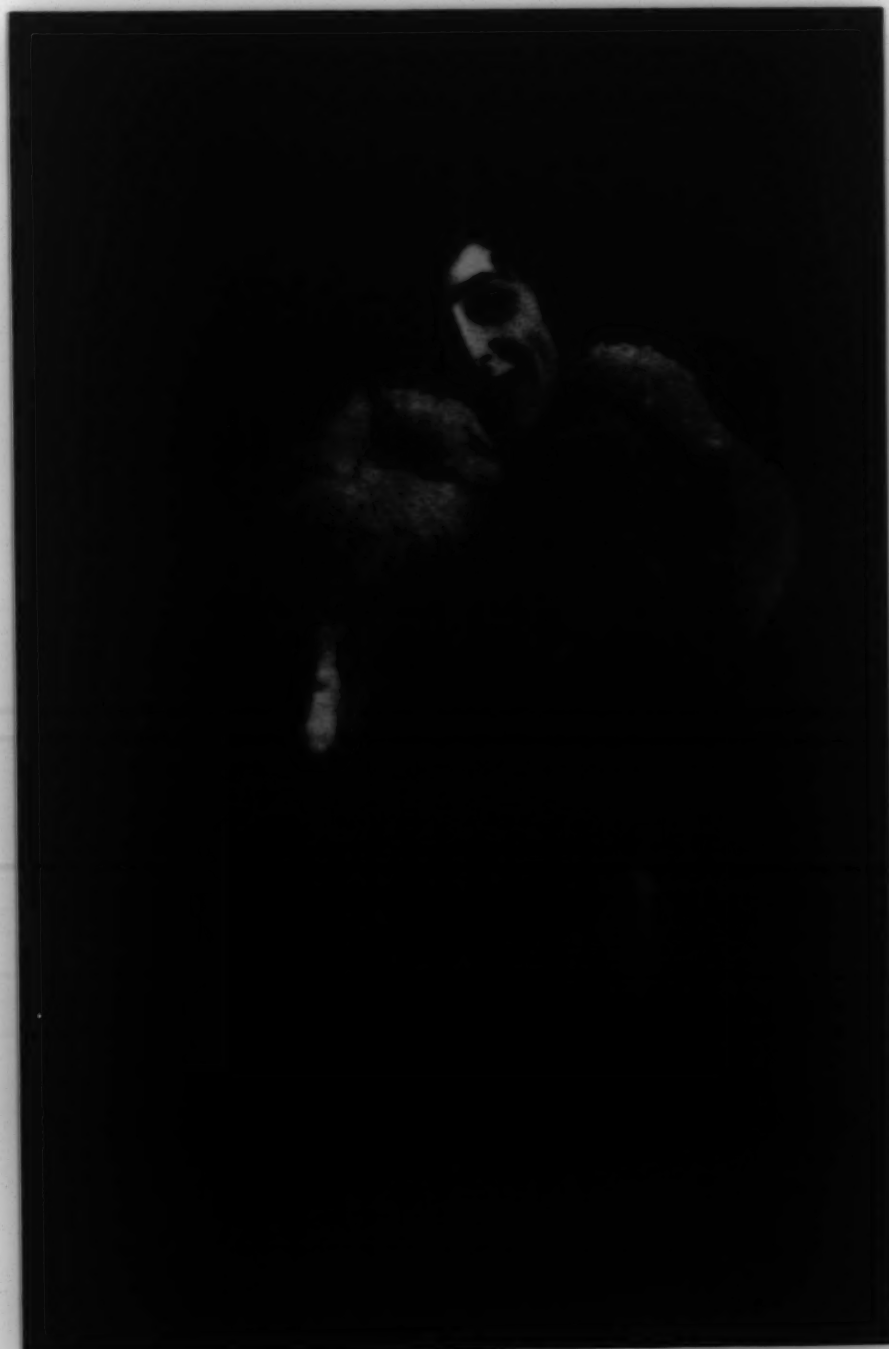


Photo Bushnell, San Francisco.

ESTELLE WORDETTE.



PAPINTA.

years. On January 8, 1815, she married Mr. Coutts, the banker, and on February 7 took leave of the stage as Audrey. Mr. Coutts died in 1822. In 1827 his widow married the Duke of St. Albans, having previously twice refused him. The Duchess left her money to Miss Angela, now Baroness Burdett Coutts.

The Derby prize by hymen was
Against the rod made bold to run
Beneath Thalia's storeroom.
Sent forth a second Earl to woo
And captivated Brunton, too.
Exalted to the Peerage.

There is little more to be said of Louisa Brunton's marriage to the Earl of Craven than is conveyed in James Smith's doggerel. Miss Brunton, who was a daughter of a country manager, made her debut at Covent Garden Theatre in 1823 as Lady Townley in *The Provoked Husband*. She was an extremely beautiful woman, and after a successful career of four years, was quietly and without the ceremony of a formal leave-taking married to the Earl of Craven.

The Beggar's Opera seems to have been quite a short way to the peerage. A second time

Folly sang her requiem when
Fair Bolton turned to Thurlow.
The Bolton being Mary Catherine of that name, who, after a short theatrical career, married Edward, Lord Thurlow, in 1813, and died of consumption in 1830.

The Earl of Harrington, who in 1831 married Miss Foote, was one of the most eccentric men in England. He was an amateur in tailoring, used to make his servant's clothes and lent his name to a hat. Talfourd said Miss Foote failed as Letitia Hardy in *The Belle's Stratagem* because she could not look vulgar or awkward if she would. Horace Smith wrote of her retirement: "We can scarcely believe that the

beautiful vision has passed away from our sight forever. Will she no more cling so tenderly about Virginia, the living image of all that is daughterly and gentle? Shall we not see her again bend silently before the accusations of Guido, like a fair flower sleeping beneath the rough blast, with which contention should be vain? Is comedy entirely to lose the most delicate and most graceful of handmaidens, and tragedy the loveliest of its sufferers?" The Countess died in 1867, being then sixty-nine.

Kitty Stephens was another heroine of *The Beggar's Opera*. She was the daughter of a carver and gilder and was born in 1794. Her first acknowledged appearance was at Covent Garden in 1815 as Mandane in *Artaxerxes*. She quarreled with the manager of Covent Garden in 1821 because he would not raise her salary from \$100 to \$125 a week. Ten years later she was making \$25,000 a year.

Leigh Hunt considered that the pathos of her "Oh, Ponder Well," in *The Beggar's Opera*, the mingled science and sentiment of her "He So Pleased Me," were like nothing else to be heard on the stage. But Miss Stephens was not successful as an actress, either in English or Italian opera. It was as a singer of English ballads that she shone, and there were few dry eyes when she warbled some such quaint old strain as "Auld Robin Gray." Both Lord Milton and the Duke of Devonshire were said to be in love with her, but—

Old Essex eared our nightingale
and made her his countess, being himself eighty-two when Kitty was forty-five. He died a year later.

Miss O'Neill, who, marrying Mr. William Beecher in 1819, became Lady Beecher when her husband succeeded to a very ancient baronetcy

on the death of his uncle, is said to have been the original of the Petherbury in "Petherbury." She made her first appearance on the stage as Juliet at Covent Garden in 1814, and retired five years later, on her marriage. She was a very beautiful woman, and as an actress Talma considered that "the French stage could produce nothing comparable with her for sensibility, tenderness and pathos; it possessed nothing so exquisitely feminine." Miss O'Neill died but a few years ago.

Louisa Mordaunt was born in 1813 and made her first appearance at Drury Lane in 1839 as Widow Chivery in *The Soldier's Daughter*. When only nineteen she was married to Captain Nicbott, of the Life Guards, who received fatal injuries in an accident shortly after. In 1844 she married Sir William Boothby. Planché in his reminiscences writes: "The season of 1846-47 was signalled by the return to the stage of that charming woman and actress, Mrs. Nicbott, then Lady Boothby, for the second time a widow and unprovided for. During her brief sojourn in Derbyshire she had endeavored herself to all classes, particularly the poor in the neighborhood of Ashbourne, by whom her memory was cherished long after her leaving it. Her engagement suggested to me the idea of reviving *The Taming of the Shrew*, not in the miserable and mutilated form in which it is acted under the name of Catherine and Petruchio, but in its integrity with the introduction. Webster fell in with the plan. No such Catherine as Mrs. Nicbott had been seen since Mrs. Charles Kemble had acted it in the pride of her youth and beauty. . . . We were sitting in the green-room one evening during the performance, chattering and laughing, she having a book in her hand which she had to take on with her in the next scene, when Brindal, a wo-

ful member of the company, but not particularly remarkable for wit or humor, came to the door, and leaning against it in a sentimental manner drawled out:

It to her share some female even fall
Look to her face—

He paused. She raised her beautiful eyes to his, and conscientiously smiled—her smile, in anticipation of the complimentary termination of the couplet, when, with a deep sigh, he gravely added, "and you'll believe them all!" The rapid change of that radiant countenance, first to blank surprise and then to fury, as cutting the action to the look she buried the volume in her hand at the culprit's head, was one of the most amusing sights imaginable. Concentrating the verbal expression of her indignation in the word "wretch," she burst into one of her glorious laughs, too infectious to be resisted, even by the contrite offender, who certainly was never guilty to my knowledge of anything so good either before or after. Lady Boothby died at St. Leonards, near Hastings, in 1858.

Helen Faucit, one of the most charming actresses of our time, married Theodore Martin, a distinguished man of letters, selected by Queen Victoria as the biographer of the Prince Consort. When the author became Sir Theodore Martin, the actress became Lady Martin. Mrs. Stirling, whom we remember as the incomparable Mrs. Candone, and as the nurse to Mary Anderson's Juliet—she was a charming Juliet in her day—married Sir William Gregory, in extreme old age. The Earl of Roslyn having adopted the profession of the stage, found his wife there in Miss Anna Robinson. And for a while Miss May Toke was Lady Francis Hope.

HENRY GEORGE HINCHER.

SOME THINGS TO REMEMBER

THE man who is going to write a play wants to remember first of all that his task is to provide continuous entertainment for a large and very mixed assemblage from about 8.20 p. m. until 11 p. m. If he prepares something that will entertain from 8.15 until 10 o'clock and then evaporates into pointless dialogue he will have a failure on his hands and will involve himself and his associates in financial failure and public humiliation.

The novelist may tell his story in 50,000 words or 300,000 words. He may lead his characters into the conservatory and have them indulge in pretty conversation for an hour at a time. He may revel in descriptions of the weather and devote many pages to telling what So-and-So thinks while he is riding on the train. But all such luxuries of composition are absolutely denied the playwright. He must begin exactly at 8.20 and must grind out his narra-

tive just in time to permit the patrons to escape and get good tables at Rector's or Sherry's.

His play will contain by actual count somewhere between 12,000 and 15,000 words of dialogue; it will have to be accompanied by action which will be of cumulative interest, and that interest will have to be held in suspense until the very moment when people are beginning to reach for their wraps.

The man who expects to prepare this evening's entertainment must constantly have in his mind's eye the paying public on the other side of the footlights, and he must remember that this public is divided into three layers or strata. There is the downstairs, or two dollar, stratum in the parquet and orchestra circle, and there is the dollar stratum in the balcony and the fifty cent contingent in the gallery, and if he addresses himself to only one of these layers and fails to establish a sympathetic relationship

with the other, too, his play will be either a failure, or, worse yet, one of those half-way successes which will lose money every time that it is played.

You will observe that I am taking the base and commercial view of the case, because in spite of all that critics may say and notwithstanding all the unselfish efforts to establish new theatres and endow them and restore a partnership between the drama and literature, there is only one measure of success so far as plays are concerned: Plays which will attract large audiences are successful. Plays which attract no audiences are failures.

The reason that so many men of first class standing as literary workmen fail as playwrights is that they do not pause to consider that in the theatre they must deal with many diverse elements of our population and not with a critical minority.

If a man writes a novel and sells 200 copies of it in a city as large as Indianapolis, and 200 copies in every other town as large as Indianapolis, and 50 copies in every town of the size of Terre Haute or Evansville, he will sell in the aggregate many thousands of copies and his book will be a success, and he will be acclaimed as a popular author and will be invited to speak before clubs. But if he writes a play which will interest and entertain only 200 persons in Indianapolis and brings it to English's Opera House, and the 200 chosen and elect assemble lonesomely in the theatre, a failure is marked up against him. The men who have bought the scenery and costumes and employed the actors lose their money and the play is withdrawn, and the unhappy author finds that he has gained absolutely no credit for himself, even though his composition may have possessed much merit as to literary workmanship. GEORGE ANN.

SOL SMITH AND THE GHOST

SOL SMITH, the old time comedian, in his autobiography tells an amusing story of how he made some superstitious folk believe that he was a ghost in the coffin they were carrying. It was at the theatre in Green street, Albany, in 1815. Smith, who had not yet gone on the stage, had, during the previous season, received permission to view the performance from behind the scenes. This year, however, the permission had been revoked, and when Richard III was announced as the bill, a play that Smith especially wished to see, he was at his wife's end how to accomplish it, as his family would not allow him the money to purchase a ticket. At length he decided to smuggle himself in through the stage door, and from here on let us allow him to tell the story himself.

"About 6 p. m. I secretly entered the back

door and went up to my old quarters in the carpenter's gallery. I felt my way in the dark until I found something which appeared to be a large box, into which I popped without the least hesitation, and closed the lid. All through the first act everything went well, for I had a full view of the stage, and just as the second act was about to begin and I was luxuriating on the pleasure I should derive from the 'courtship scene' between Richard and Lady Anne, when I heard four or five men making their way directly to my hiding place. I had barely time to enter my box and close the lid, when I found, to my utter dismay, that the box was the object of their search; in short, I was shut up in King Henry's coffin!

"Here was a situation for a stage-struck hero! The coffin was taken up, the men remarking: 'It

was devilish heavy,' and I felt myself conveyed downstairs and placed upon the bier. I lay as quiet as the 'injured king' would have lain had he been in my place, and was carried by four strong supernumeraries on the stage, followed by the weeping Lady Anne and all the court. Little did the lady imagine she was weeping over a living corpse! For my part I perspired profusely and longed for an opportunity to escape. When I was carried off to 'Whitefriars' to be interred—that is to say, in stage parlance, when the procession moved off 'I. H. U. R.'—the supernumeraries were desired to place the coffin in the carpenter's gallery. Being awkward (did you ever see supernumeraries who were not?) and finding their load rather heavy, they turned and tumbled it about in such a way that I could not bear it any longer, and was obliged to call

out. The men dropped their precious burden and ran away in affright, which gave me an opportunity to make my escape from the coffin and my exit through the back door. I afterward heard that the affair made a great noise in the theatre—the four men declaring that a hollow voice had issued from the coffin, bidding them to 'put it down and be d—d to them!' and the carpenters affirming, on the contrary, that when they opened the coffin they found it empty.

"The four supernumerary gentlemen never visited the playhouse again, but immediately joined the church. One of them, I believe, has since become a notorious preacher, and never spares the theatre or theatrical people in his sermons, telling his hearers that he had a most mysterious warning when he was a young man!"

JEFFERSON AS A VAUDEVILLE MONOLOGIST

WHEN Joseph Jefferson was playing in Minneapolis a few years before his death he was asked by a committee to appear at a benefit for the firemen's wives. Mr. Jefferson consented and announced that he would give a talk on the drama. The next afternoon there was a large gathering of members of the profession at the theatre, includ-

ing a number of vaudeville performers, all feeling highly honored in being asked to participate in an affair of this kind, especially as they were to appear with Jefferson. The moment arrived when the great actor himself was to appear and Jefferson walked quietly upon the stage and began his address. Just as he was in the midst of a scholarly discussion of the comedies of Wycher-

ley, Sheridan, and Goldsmith, he was startled by a girl's shrill voice, back in the wings saying: "Hi, Mame, who's on now?" And almost immediately he heard the answer come from a blond, short-skirted, song and dance artist, whom he had passed on his way to the stage: "I dunno. Some old guy doing a monologue."

Jefferson said that he was so taken aback that

for a moment he stopped stock still in his address, and then when the humor of the situation suddenly dawned upon him, he burst out laughing in most unbecomingly fashion. He said he always wondered if the audience thought that he had met with a sudden aberration of intellect, the laughter being so absolutely out of place at that point of his address.



THE POSTAL CARD FABLE AND REALITY.



A SUMMER DAY ON OLD BROADWAY.

PLAYERS AS CHILDREN



Another page is shown some of the star dust of which stars are composed. That the child is parent to the man is not instantly proven by this array. Who, for instance, after seeing Beverly Sittgreaves as the torturer of Zira and the arch villain of The Stolen Story would trace her parentage to so pure a source as this infant presentment which she yielded up with a sigh, saying that it was the sole relic of her "youth and innocence." Richard Carle is exceptional in the matter of resemblance, for even his loving mother would admit that in this shadow of his youth he resembles a Spring Chicken.

Rose Stahl bears not the slightest resemblance to a Chorus Lady, nor did Elsie Janis in the days of her infancy suggest Eddie Foy. Georgie Cohen at four is not even in miniature a person who aspires to Popularity, but rather as a little chap who was in the hands of destiny. Destiny turned the scales for him in homely fashion. He was an infant prodigy, conjuring all the dreams of babyland out of a tiny violin, and his father had planned for him the career of a Kubelk. Georgie was willing, but fate, allied with mumps, determined otherwise. His father and mother had gone on tour and left the children at a boys' and a girls' school, respectively, at Orange, N. J. Small Josephine Cohen was smitten by the mumps and her parents took her convalescing on tour with them. It was not a manly course, but history and idealism do not run in parallel grooves, and the truth is that four-year-old

Georgie, terrorized by a thousand bogies at thought of being left behind, howled so lustily that the master of the school said he disturbed the neighbors and bundled him off. So through the medium of the mumps the three Cohans became the Four Cohans.

Fay Templeton was an actress before she can remember, and it was as a barnstorming Cupid, disgruntled with her role, that we see her in this picture of years ago. She was at the meditative age of five, and her conclusions were the result of reflection, even though those conclusions were often based upon incorrect premises. It is part of the family traditions that because she saw a cat crouching in a tree she was convinced that all the feline tribe grew on trees. Stray Rialto gossip is to the effect that she once believed in the transmigration of souls. This deduction was likewise the result of observation.

"Papa," she is said to have asked one day, "do chickens go to heaven?"

"No. Why do you ask such foolish questions?"

"But all the same, chickens do go to heaven. I know it."

"Why do you think so?"

"Because when my bantam, Jimmie, died I buried him, and in the Spring when I went to dig him up he was all gone, so I know he went to heaven."

Margaret Anglin, born in the Parliament Building in Ottawa, lived in the heavy atmosphere of law-making in the British provinces, her father being an editor and a member of Parliament at the time this picture was taken. Rose Stahl, also a Canadian, presents a some-

what blurred appearance by reason of the fact that the photograph from which this was reproduced has for twenty years been carried in the pocket nearest his heart by her father, a German scholar, musical critic at one time of a Chicago newspaper, and now editor of one of the Trenton newspapers. Miss Stahl's career parallels Miss Anglin's in another respect. She attended a convent in Montreal and first felt the budding of dramatic genius within her when she "spoke pieces" on visitors' days.

Alice Fischer was receiving her first lesson on the peridy of man when the camera played this mean trick upon her. The photographer had assured her that a big rat was about to make its entrance from behind the chair. The rat was so tardy that three-year-old Miss Fischer was beginning to doubt the purity and integrity of the photographer's motive. Such a thought brings a scowl to a feminine forehead of any age.

It was at seven years of age, when her highest ambition was to catch all the fish in the sea about Melbourne, when her idea of proper exercise for a maiden of her age was to tumble off the docks while fishing and be rescued dally, and when porridge and candy were the greatest things in the world besides fish, that May Robson's placetorial pleasures suffered an enforced interruption and she submitted, presumably with a diffidence peculiar to her years, to pose for the photograph reproduced to picture her in childhood.

It was when she found her greatest joy in a ten-cent box of paints, and her greatest ambition was to paint from these curiously elemental shades a portrait of her mother, that Ida Con-

quest sat for the immature representation here produced. That was before Miss Conquest had ever heard of a theatre, and a Sunday school lesson was her only form of dramatic entertainment.

At twelve years of age, when she made her debut as one of the unfortunate little princess in the tower in the play Richard III, Clara Morris was photographed as she appears in the group.

Mrs. Louie Carter, then Louise Doding, was fifteen and had been stage struck since she saw Edwin Booth play Hamlet two years before, when she looked as she is presented in the picture.

Henry Miller was studying elocution with C. W. L. Coudock in Toronto, and it was his aim to be a second Henry Irving, when the youthful picture shown was originally made. May Irwin was, even in those remote days, a good fellow and extremely popular with both sexes. Julia Dean was a little plaid instead of a Little Grey Lady. Mrs. Edith Hills Baker's maternal instinct early manifested itself, as appears from her motherly attitude, and of all those represented in their adolescence here, Cecil and Edna May Spooner, as children, most nearly foreshadowed the woman.

One looking carefully at the pictures of players as children on the following page will find but little suggestion in some of the younger portraits of a histrionic future. It would be futile to point out what to one viewpoint might seem dramatic suggestion in some of the pictures, for to another they all might look like bright, happy children—as no doubt they were—with no notion of a stage career.

ADA PATTERSON.

THE EARLIER LIFE OF EDWIN BOOTH

EDWIN BOOTH, who in the later years of his life was so reserved, so quiet and so retiring, was, when I first became acquainted with him, a jovial, fun-loving youth who was known to his intimates as "Ted." In those golden days he was anything but quiet; in fact, he was as full of animal spirits as an egg is of meat. He took no thought of the morrow, "Sufficient unto the day" being his motto. Young Booth, from the day of his arrival in California to the time of his departure for the East under the management of Ben Baker, was the personification of fine good humor and indifference to the opinion of others. He would not only perpetrate a harmless practical joke, but would enjoy one at his own expense. A heart open to charity he always had for the unfortunate, and especially toward those of his own profession. Here is a story that illustrates this trait that has never before been printed:

When he made his last visit to Europe his mentor, Dave Anderson, accompanied him to the steamer. While they were waiting for the hour for sailing Booth turned to Anderson and said: "Is there anything I have left undone that you can think of?" "What do you mean?" asked Dave. "I mean," said Booth, "is there any one who is in distress with whom I am acquainted that I might give a helping hand to? I wouldn't like to have any one say 'I knew Edwin Booth in other days, and he might have lent me a helping hand in my trouble.'" "You have done pretty well in that line of late," said Anderson. "However, as long as you have asked me, I might mention old Tom Hadanay, your father's friend, who is living on the charity of his children. He owns a little place on Long Island, and a few dollars might do him some good." Booth pulled a check book from his pocket, tore off a check that had been signed, and, handing it to Anderson, said, "Give him this, and when you fill in the amount don't be modest with the figures, Dave; be generous." I have this story from Mr. Anderson's own lips. There are many other stories that might be told of Booth's generosity and kindness of heart, as his nature was such that he could not see distress without wishing to relieve it.

Concerning his silent, reserved manner in the latter part of his life, it certainly was at variance with his nature in his younger days. The great shadow that came upon him in 1866 changed him from a light-hearted youth to a being who seemed at times the soul of melancholy. I wish you could see him as I remember him in the early days, when he, Anderson, Barry, Steve Masset and others would be seen coming down Mission Road in San Francisco; then down Montgomery Street, to the old Metropolitan Theatre to rehearse, all mounted on broken-down horses or mules, each one dressed in most outlandish fashion, and all affording great amusement to passersby.

I will tell you why this cavalcade could be seen every day about 10 a.m. There was a large piece of land out on Mission Road which for some unaccountable reason some one had given out without a rightful owner, and the squatters were numerous. Steve Masset, the songwriter and traveler, was one of the first to squat on it, and he named the place "Piperville," on account of some old sewer pipes that were on the ground. All of the actors followed Masset's occupation, Booth among the number. It was customary for the players to invite friends to visit them at their "castle," as they called the old

shacks made from dry goods boxes and boughs of trees. Booth and Anderson would write out a menu that would put Deimonico's chef to shame, and when the visitors would arrive, to the summons of an old tin pan, they fared sumptuously on fat bacon and very bad coffee. Then the visitors would be given corn-cob pipes to indulge their appetites for a smoke. The "Lords of the Manor," as they called themselves, would invite the guests to inspect their

ment of Anna Thillon, the renowned operatic artist, at the old Metropolitan Theatre. Madame Thillon was very particular about her stage settings, choruses, auxiliaries, etc. San Francisco in those early days could not comply with madame's demands, choristers were scarce, and our manager, Tom Maguire, insisted on the dramatic portion of the company taking part. The opera was Zampa, and the parts of the pirates were given to the dramatic people, who made up

change our socks," emphasizing "socks." The prima donna was aghast, and at the fall of the curtain informed Manager Maguire that she would dispense with the dramatic force thereafter.

Another practical joke Booth played on the whole company, but which had a happy ending, will show the hidden fund of humor lurking in his heart. It was after a slump in business at the old Sacramento Theatre on Third and J streets, Sacramento, when salaries were behind three weeks. Our boarding house lady, a dear old New England woman named Mrs. Carwell, quietly informed us at breakfast one morning that unless the "ghost" walked shortly we would be compelled to subsist on bread and water. We had received from a new arrival in San Francisco a number of new plays, among them being The Marble Heart. We all read it and saw a big success awaiting us. Up to this time, beyond playing some unimportant tragic parts with his father, Booth had never tackled a part that called for the services of a first-class melodramatic actor. The play was put in rehearsal. Mrs. Sinclair was an ideal Marco, Harry Sedley played Volage as none in the Golden State could play it, and with Booth for Raphael we had hopes that he, too, would fill the bill. While doing one afternoon he overheard our prompter tell the landlady that things looked bright, that the papers were working up the new play and that the only fear he had was for "Ted." He said, "I don't think he can rise to the heights of such melodramatic acting as Raphael requires to make it a success." How young Booth must have smiled as he lay there listening to his condemnation. The rehearsals were nearly ended and still Booth would attend, and gave no evidence that he had even read the part, for he stumbled over the words, then laid his book down and asked some one to read his lines. His head, he said, was in such a condition that he was unable to see a word. Consternation was seen in the faces of us all; here was our only hope to enable us to get our back salary, to eat our Christmas dinner and to put money in our pockets, and the one we most depended on was destroying our hopes. Some said that it would be better to call the play off for good, but he promised that he would be all right on the night of the performance. After the last rehearsal, when ascending the stairs after dinner, I inquired how he felt, and with a wink of his eye, which spoke a volume and with a smile, he said, "Keep your eye on me to-night," and I did. The first evidence he showed of his power was in the prologue, where the statues point to him in derision, and he replies: "False ones of the past, false ones of the future, your gold-bought smiles have ever been, will ever be, ministers of ruin, misery and death." Then we all knew our success was assured; the audience rose at him, and he was forced to return and bow his thanks in the scene with his mother. There was not a dry eye in that old playhouse of half a century ago. We ate our Christmas dinner with gold in our pockets, and for one hundred nights through the towns and cities of California Raphael Duchatlet thrilled the hearts of players with the relation of his woes and miseries and with his death scene. Booth, in the earlier part of his starring career in the East, made Raphael one of his best parts, but he always remembered the trick he played on us in that Winter of 1866, when our very existence almost depended upon his portrayal of the character.

J. J. McCLOSKEY.



EDWIN BOOTH.

stables and the domain. All this would be done without a smile, and the guests would go back to town wondering whether they really believed all they told them or whether they had been made guys of for the amusement of a lot of players.

Another incident that I recall will show you that Edwin Booth in those days was not the silent, reserved and thoughtful young fellow he was in later days. It was during the engage-

like anything but a chorus for a grand opera. Some resembled monkeys, others were black wigs, red wigs, blue eyebrows and green mustaches, after the manner of the variety artist of to-day in his make-up of the burlesque Irishman. One portion of the chorus went like this:

"We never change, we never change, we never change our faith." That, we thought, was not explicit enough, so we altered the reading to: "We never change, we never change, we never

DON'TS FOR THE PRESS AGENT

A FEW suggestions for the guidance of advance agents and others who are preparing "notices" for newspaper men in the one-night stands:

- Don't call all opera houses "Grand."
- Don't warn against ticket speculators unless you carry them.
- Don't say the company "are."

- Don't say the press "were."
- Don't use the editorial "I" and "we."
- Don't write heads unless you know the style of the paper addressed.
- Don't use the thinnest of tissue.
- If you must use old advance stuff, kill the dates.
- Don't tell about the flickering of fireflies as a novel effect.
- Avoid platitudes.
- Try to make your copy readable.
- Don't say that your attraction played to the

- banner business of the house last season unless it did.
- Don't use the indorsement of the house manager.
- Don't be stingy. Leave plenty of notices.
- And some short ones.
- Don't set dates for release. The amount of stuff used depends largely on the space available.
- Make the character of your attraction clear.
- Where the companies all play one house the people are interested in knowing whether it is a

- farce-comedy, tragedy or comic opera, and they wish to know before they go.
- Don't say the chorus is composed of social stars.
- Neither is it wise to dwell on the scarcity of rainfall.
- Don't issue \$10,000 challenges.
- Be honest.
- And brief.

FRANK HERRICK.





MAY IRWIN,



ELSIE JANIS, AT EIGHTEEN MONTHS.



GEORGE COHAN, AT FOUR YEARS.



MARGARET ANGLIN, AT FOUR YEARS.



MRS. MAY SPOONER, AS A CHILD.



ELLA MAY SPOONER, AT SIX YEARS.



FAY TEMPLETON AT SEVEN YEARS.



EDITH ELLIS BAKER

PHOTO BY HENRI & JACOBSON.



ALICE FISCHER, AT THREE YEARS.



MABEL TALLAFERRO, AT FIVE YEARS.

PHOTO BY ANDERSON.

JULIA DEAN, AT THREE AND ONE HALF YEARS.



BEVERLY SITGREAVES, AT FOUR YEARS.

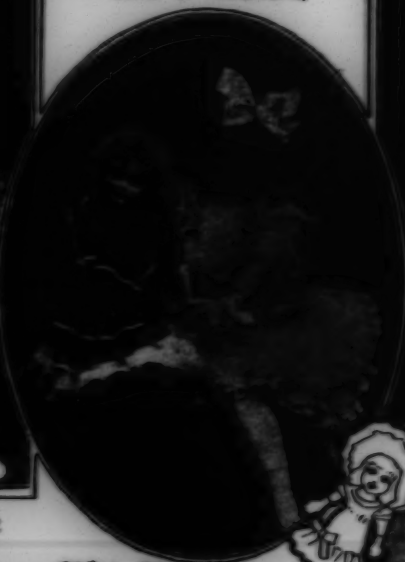


MRS. LESLIE CARTER, AT FIFTEEN YEARS.

PHOTO BY BERNER.

IDA CONQUEST, AT SEVEN YEARS.

PHOTO BY JACOBSON.



CECIL SPOONER.



ROSE STAHL.

PHOTO BY HERB & CO.



CLARA MORRIS, AT TWELVE YEARS.



HENRY MILLER, AT TWELVE YEARS.



RICHARD CARLE, AT TWELVE YEARS.

WHEN THEY WERE CHILDREN.

THE MOLDERS OF OPINION



VEN though criticism is in some disfavor in certain quarters, there always will be critics; and as a feature of its Christmas number, *THE MINNAPOLIS* presents this year portraits of the dramatic editors and reviewers of many of the leading newspapers of the country. The list is not complete by any means, as some of the writers have been too modest to have their pictures taken or to give them out for publication. However, those published form a representative gallery that will be interesting to managers and players who enjoy the personal acquaintance of the writers or whose work may have come under their notice.

It would be superfluous to say much about the New York critics, most of whose note is general,

lytically often suspect that he lets himself down to the level of the comic page when really it would be better should he follow his own impulse and write more seriously. He can jest with the jesters, or analyze with the chemists of his trade, and he has a following that must be flattering to him—if really he should not prefer a more solid appreciation.

Adolph Klausner, of the *Times*, is a student who has served his apprenticeship as a reporter, and who came to the chair of the critic equipped both by this service and the results of his study. He is careful of his opinions, but when pronounced they usually align with the best judgment of the moment.

Louis V. DeFoe, of the *World*, during the years he has had charge of the dramatic department of that journal, has excelled in just what the *World* itself generally typifies—aside from his critical work—namely, a presentation from day to day and from week to week of "features" related to the theatre that give joy to a great mass of the public and that thus assist in maintaining his paper well to the front of the procession. As a critic, Mr. DeFoe is well known for very set opinions, one way or the other. He is not afraid to make up his mind, nor does he hesitate, once he has reached a conclusion, to publish his opinion. He never has been accused of trimming around in search of somebody else's dictum, and always in vigorous—often in graceful—phrase he sets down what he thinks, though the heavens may fall.

The *Herald* has no critics, and prides itself on this fact. It has a clever dramatic editor, however, in Thomas W. White, who has a corps of assistants—any one of whom is capable of covering the most pretentious production from the viewpoint of news—which is the *Herald's* specialty—equal to the ordinary staff of an ordinary newspaper.

Frederic Dean, of the *Commercial*, is a veteran writer on the stage, who regularly makes a most interesting showing in that journal.

In William Bullock, the *Press* has a young critic, also a clever newspaper man, whose work shows earnestness, imagination, a studious habit and generally sound judgment. He endeavors, with an amazing degree of success, to regularly talk about the theatre, aside from the work entailed by first-nights, after the manner of the late Hillary Bell, whose department on the editorial page he still maintains with an exceptional interest.

The New York evening newspapers boast an active and a clever set of men, whose prime object, of course, is news. Acton Davies, of the *Evening Sun*, naturally comes first to mind, for he is everywhere and writes on everything of interest in the theatre. His reviews are looked for eagerly by a large following, and legitimately, for he picks winners with a facility which, if applied at the places where the horses run, would relegate book-making to the limbo of obsolete vocations. Mr. Davies is a bulwark to his friends and a terror to his enemies—for, like all persons who are of any note whatever, he must number both among the people of earth—his judgment is seldom or never questioned, his acquaintance with the contemporary stage is intimate and comprehensive, and he writes with a wit that alone should make reputation.

J. Ranken Towse, of the *Post*, represents most of the conservatism of that highly respected journal, on which he has labored for more years than some of the younger men of the guild have lived. He has a vast experience as to the theatre to draw from, is usually fair in his criticism, and, like his newspaper, is never enthusiastic. Almost alone of critics in New York, he always deems it his duty to tell his readers the story of a play—an admirable habit.

Charles Darnon, of the *Evening World*, is one of the most entertaining of feuilletonists, although his writings sometimes hurt when probably no hurt is intended. His interviews, too, are alive with apt appreciation of his subject and opportunity. Glenmore Davis writes conscientiously and informally, as well as with judgment and appreciation, for the *Globe*. Frederic Edward McKay fills the part of dramatic editor and critic on the *Mail*. George Henry Payne's columns on the *Telegram* were always perused with avidity before he was stricken with illness, and his work has been well done by Robert Guilbert Welch in the interim. Roland Burke Hennessey conducts a lively and interesting department in the *Daily News*.

James S. Metcalfe, the critic of *Life*, is too well known, thanks to recent events, to require introduction in any circumstances. Mr. Metcalfe has for years wielded a graceful and a knowing pen on dramatic subjects. Principle, based on knowledge, has always actuated him, and he always has had the best interests of the American theatre at heart. It is men like Metcalfe, fighting sinister influences, that keep alive the spirit which eventually works reforms.

Brooklyn is a borough of Greater New York, and as it has good newspapers of its own, it follows that it has good critics. Among these, Hamilton Ormsbee is notable for the earnest attention he pays to the stage, as well as for the knowledge and tact he displays in writing about it. H. Delmar French, of the *Optima*, varies his work as a critic with the profession of an instructor in a college of journalism, and exemplifies in his writings the attributes of a keen observer and a scholar. John Brockway, of the *Standard-Union*, and Frederick Knowles, of the *Times*, keep their readers in touch with the world of the theatre.

In no city does the theatre receive such intelligent and adequate attention from the press as

in Chicago. The newspapers of the Western metropolis have for years seemingly taken a pride in maintaining a high standard of dramatic criticism, and some of the ablest writers on the drama are located there. The dramatic departments of the Chicago papers are models of what such departments should be. In the criticisms sincerity, thoughtful consideration and freedom from bias are noticeable. The *Tribune's* department of music and drama is splendidly conducted by W. L. Hubbard, who in addition to possessing excellent judgment and literary fluency is observant, just and kindly, and is further qualified for his work by years of study and travel.

The personality of James O'Donnell Bennett dominates the dramatic columns of the *Record-Herald*, which impress one at once by their uniqueness and individuality. Mr. Bennett is a staunch supporter of any effort, be it great or humble, that has an artistic impulse back of it or evidences merit in any way. Of others he makes short shrift. Mr. Bennett is a brilliant writer and a close student of the drama.

Burns Mantle imparts personality to the *Inter-Ocean's* dramatic page, which is bright, newsy and comprehensive. His style is facile and his criticisms are extensively quoted. He, too, is an earnest advocate of plays that are worth while.

Percy Hammond is one of the younger of the Chicago critics, having occupied that position on the *Evening Post* for two years, succeeding the late Delaney Holbert. His reviews are terse, breezy and to the point. Amy Leslie has made her department on the *Daily News* widely talked of. Her vocabulary is extensive and her enthusiasm when it is aroused unbounded. The *Chronicle's* dramatics are capably handled by J. D. McArdle, while the *Journal* has a capital dramatic page, for which O. L. Hall is responsible. "Forest Arden" is the pen name of Frank Finnegan, who reviews the theatre for the *Examiner*.

Of Philadelphia's dramatic critics, J. O. G. Duffy, of the *Press*, is one of the old guard. His reviews are closely followed by Quaker City playgoers, and he enjoys a wide friendship among the people of the theatre. Mr. Duffy is one of the best informed and reliable of American writers on the drama. He is also the literary editor of the *Press*. Harry L. Knapp has for many years been in charge of the *Inquirer's* dramatic page, and has become prominent, not only as a critic, but as the author of the clever

"Calboy's Comments," in which a mythical "Old Stager" says much that is wisdom. P. H. Doyle has handled the theatres for the *North American* since that paper was established, and his page chronicles stage matters as fully as space will permit. S. M. Craven, who recently became the critic of the *Ledger*, is proving exceptionally well qualified for the place, covering his field thoroughly and capably. Another newcomer is Herman L. Dieck, of the *Record*, whose department is also attractive and interesting. On the *Telegraph* Mr. Schwartz has for years written criticisms, while Mr. Thompson conducts the department and writes a clever daily column of comment. The *Bulletin's* critic is Mr. Perrine, and the *Hem's* Hildebrand Fitzgerald.

Boston took from New York one of its most brilliant writers when H. T. Parker went from the *Globe* in this city to the *Transcript* at the Hub. Mr. Parker's work on the *Transcript* was an innovation. His department covers not only the local field, but the stage in general, and the reader of Mr. Parker's articles can consider himself informed of all that is worth knowing and remembering regarding the theatre as a whole. Furthermore, it is told him in a fluent, finished style that is rich in individuality. A wide departure from tradition, Mr. Parker's department is in many ways a model one.

The *Globe* has in Charles H. Howard a critic of long experience and much ability. Those qualities also mark E. A. Crosby, of the *Post*, whose keen powers of observation also find an outlet in "Under the Spot Light" and other departments besides that of criticism. The *Herald* has a new dramatic editor in Henry C. Shelly, who has introduced many radical improvements in the page devoted to theatres. Attractive dramatic columns are edited by W. S. Quinn in the *Journal*, F. L. Waite in the *American*, F. H. Cushman in the *Record* (where S. G. Williams is an able critic), and Mr. Young in the *Traveler*.

Charles M. Bregg conducts an admirable dramatic department for the *Pittsburgh Gazette-Times*. He is a loyal champion of the interests of his readers, and the columns published over his signature form an accurate guide to what deserves the patronage of playgoers. Mr. Bregg's criticisms and other articles are often reproduced, and he has lately attained prominence as a lecturer on the theatre.

The *Dispatch* has a comprehensive department presided over by James Edward Leslie, and its Sunday page is a mine of information about theatricals, not only in Pittsburgh but in New York and elsewhere. In the *Post-Jackson D. Hoag* writes admirable commentaries on the passing show, and gives many interesting interviews and other personals. On the *Leader* is J. K. Emge, long associated with the *Press*, whose present dramatic editor is Frank Merchant, and on the *Chronicle-Telegram* C. H. Lancaster.

In St. Louis Homer Bassford, who was long the *Republic's* authority on matters dramatic, has lately relinquished that work to A. H. Head, who is keeping the department up to its usual high standard. Louis Dodge writes sincere and careful reviews for the *Globe-Democrat*, and Ripley Saunders edits the *Post-Dispatch's* page of theatres along clever and original lines. Frank

Amberger writes brightly for the *Star-Chronicle*.

No dramatic critic has a wider acquaintance or a higher reputation than Montgomery Phelan of the *Cincinnati Commercial-Gazette*. Practically the entire theatrical world knows Mr. Phelan, and the remarkable reviews which he has been writing for many years. His articles are essays on the drama that have a permanent value. The *Cincinnati Enquirer* maintains, through T. G. Mitchell, a dramatic department on absolutely new lines, in which each day's happenings, both local and foreign, appear. Mr. Mitchell is another of the writers who have made the dramatic departments of Cincinnati papers famous. Still another is C. N. Zuber, of the *Times-Star*, whose department is live, interesting and intelligent.

George P. Goodale, of the *Detroit Free Press*, enjoys a fame beyond that of his city. Only Mr. Winter and possibly one or two others out-



F. P. Moss, Washington "Herald."

for here plays are tried and judgments on them are formed that have a wide bearing.

The dean of the country's critics, of course, is the veteran and venerable William Winter, of the *Tribune*, who, despite his years, turns out a prodigious amount of writing, and in his work of covering the leading events in the theatres is as sprightly and ubiquitous as the youngest among the architects of opinion. Mr. Winter has been accused, on events of unusual importance, of writing much of his reviews beforehand, by those who have not his quick facility as a phrase maker and an embalmer of thought. If he ever does this he shows a remarkable precidence, for his reviews usually read as though they had just dripped from his pen. It would require much space to describe Mr. Winter's work, which best describes itself. He is facile, graceful, poetic, philosophic, and though he writes at amazing length at times he is never redundant. What he does not know about the English language and its uses need not be sought in any lexicon. His praise is like music and the flowers, and his dispraise makes even the reader sit up and breathe short. Mr. Winter lives some of the time in the glorious past, much of which is intimately and actually known to him. The poetic, ideal and classic appeal to



Charles S. Howard, Boston "Globe."

him. He has little appreciation for the modern drama as exemplified in its ultra examples, but he generally knows good acting when he sees it in any medium.

John Corbin, of the *Sun*, who has written books, and who has an enviable basis of exact knowledge as to literature, the drama and kindred subjects, is one of the most illuminating and entertaining of critics when he is right, and he is right most of the time. His work, aside from its present value, promises for him a very high place among the critics who employ the English language—which means that in time he should have international note.

Alan Dale, of the *American*, who also has written books—fiction being his forte—stands a unique figure among the critics of the time. Like the newspaper for which he writes, he caters to a multitude of minds by no means homogeneous. Those who study his work an-



James O'Donnell Bennett, Chicago "Record-Herald."



Burns Mantle, Chicago "Inter-Ocean."

class his length of service. He is an authority on the drama, and a writer who errs only on the side of kindness.

In Cleveland William E. Sage has a capital signed column in the *Leader*, Will Rose writes reviews of value for the *Plain Dealer*, and Archie Bell tells of things theatrical in vigorous style for the *News*. Among the critics in Buffalo are Marlon DeForest, of the *Express*, and James S. Starke, of the *Times*.

Baltimore has a veteran critic in Major Walter McCann, of the *News*, whose admirable criticisms and other articles put him deservedly to the fore. Harry L. Menchen, of the *Sun*, is another writer whose opinions are well worth reading. Miss Louise Malloy covers the theatres capably for the *American*.

Many managers have taken their plays to Washington for premieres. The verdict there is now passed by Frank E. Morse for the *Herald*, and Philander Johnson for the *Star*.

Milwaukee, another city where the stage receives intelligent attention, has able dramatic critics in E. H. Kronshage, of the *Free Press*; Mrs. Louise Brand, of the *Sentinel*; W. L. Dunlap, of the *Journal*; Mr. Lounsbury, of the *Wisconsin*, and William E. Bondish, of the *News*.

Kansas City's most prominent critic is Austin

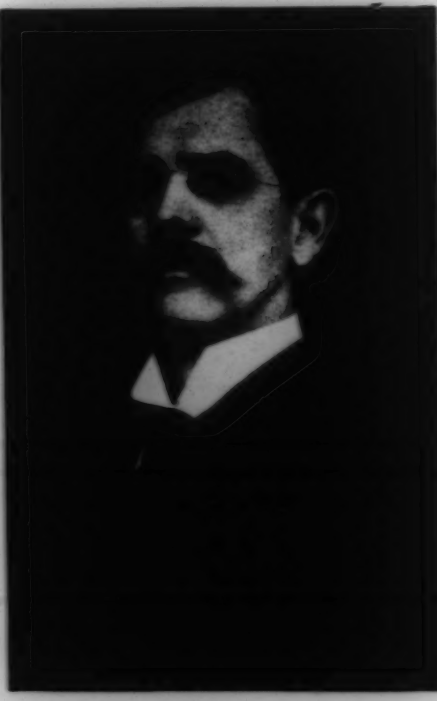


Photo Perry, Pittsburgh.

James Edward Leslie, Pittsburgh "Dispatch."

Latchner, of the *Star and Times*, and Denver's, F. W. White, of the *Post*. Writing in widely different styles, both of these critics do much toward shaping public opinion.

Toledo, O., has a noteworthy critic in Franklin Locke, of the *Blade*. Mr. Locke is also the proprietor of the *Blade* and an ardent lover of the drama, as well as the possessor of one of the finest collections of Shakespearean and theatrical miscellany in the world. Columbus has a brilliant young dramatic reviewer in T. T. Frankenberg, of the *Ohio State Journal*.

Ashton Stevens, of the *San Francisco Examiner*, is the best known critic on the Pacific Coast, and is a forceful and clever writer as well as an admirable judge of plays and acting. Peter Robertson, of the *Chronicle*, has held that post for many years, and has the authority born of experience and ability.



WILLIAM L. SAGE, CLEVELAND LEADER.
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CARL B. STORER, MINNEAPOLIS TRIBUNE.
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RIPLEY SAUNDERS, ST. LOUIS POST-DISPATCH.



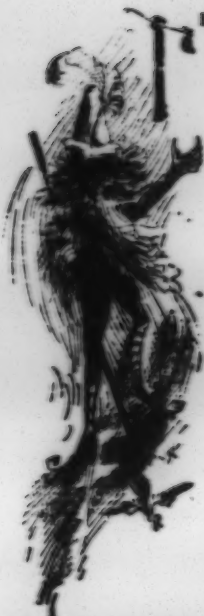
AUSTIN LATCHAM, KANSAS CITY STAR.



ROBINSON LOCKE, TOLED BLADE.
PHOTO BY C.L. LAWRENCE.

SOME WELL-KNOWN DRAMATIC CRITICS.

IN OLD SMOCK ALLEY



THE stage supernumerary, better known by the plebeian name of "supes," has played an important part in the story of the theatre, though he has had a most thankless role. Buffeted about behind the scenes, in the eyes of the audience he is looked upon merely as the mob. He has no individuality, except sometimes as an irritant on the nerves of both audience and players. He is indeed an unenviable part; yet many a young heart has swelled at the thought of being admitted to his martial company, and more than one light of genius has risen from the plebeian ranks of "the populace." For some there have been who have made capital

out of the schooling they received as "supes," and have mounted the ladder of fame as actors, playwrights or managers. But others have added to the gaiety of nations only for the moment by precipitating some dramatic climax to the merry level of absurdity.

I once saw an excellent performance of Julius Caesar turned almost to a farce by the grimaces and contortions of a "soldier" who got so far out along the footlights, beyond the shelter of the walls of Rome, as to be left there when the curtain fell, after convulsing the audience with his furious blushes and ill-suppressed explosions of half hysterical laughter. That particular supes was at least gifted with the saving sense of humor, for he recovered himself sufficiently to make a profoundly comical bow and march off with great martial gusto. It may be that we will yet be reading the memoirs of some celebrated comedian only to come across our merry soldier again.

In the old days of Smock Alley supremacy there was one "supes" who really became famous, for his name has been handed down in history. And he won renown, not as an actor in the years following his novitiate (as an actor he is not on the records), but simply as an ordinary "supes." His name was Jenny Potterel, and he flourished a century and more ago, but particularly one night during an engagement of the elder Sheridan in Dublin. Fame was thrust on Jenny. The bill was Alexander the Great, and the memorable scene that one in which Alexander in a fine frenzy hurls his javelin at Clytus. But Alexander's aim this night proved faulty, and the javelin, missing Clytus, struck the cupbearer, who stood directly behind him. The cupbearer was Jenny Potterel, and Jenny, being possessed of a ready and responsive wit—and being an eager candidate as well for histrionic honors—thinking that at last Opportunity's elusive forelock was in his very grasp, went tumbling to the floor in a perfect frenzy of exulting agony. He supposed that the great actor had designedly aimed at him; in fact, that this was a new and altogether electrifying flash of the genius of Sheridan, who in an illuminated moment had recognized in his cupbearer one destined to share his laurels; and he was bound to make the best of it. So he reeled, staggered and fell, "very naturally," his chronicler declares, "considering it was his first death." But Jenny was determined that he would leave no stone unturned to win the fame now hovering over him. A round of applause greeting his fall, he forthwith began to moan and groan as if in the throes of a wracking agony, rolling about, kicking his heels against the stage and flapping his hands in a fearful manner. Then he fell into a horrible convulsion, the culminating symptom, as it were, of his exquisite torture, and finally "expired" with a groan "so loud and so long that it paralyzed even the people in the galleries, while the ladies believed that he was really killed and cried aloud." The applause given Jenny for that performance was a demonstration such as no javelin-pierced Clytus had ever received, even Sheridan joining in the merriment it provoked.

The Dublin theatres of Jenny Potterel's day present an interesting study and at the same time in many instances a notable parallel to American theatrical affairs of the present time. Conditions have improved, of course, and the appalling rowdiness that characterized at very frequent intervals even the best theatres of that period has passed. The public is more orderly to-day, and theatres are not turned into the boiling pits of bloody head-cracking riot as in those more athletic times, though in our university towns such affairs have been known. No student nowadays, however, goes to the extreme of that young man who, during a performance by Mrs. Bellamy, leaped over the footlights and made a wild dash for that heart-breaker's dressing room, thus precipitating a riot.

The parallel between theatrical conditions of the eighteenth and the twentieth centuries does exist, however. In the never-ending cry of the critics for "the good old days," and in the frequent charges of inferiority brought against the contemporaneous drama—in the face of such work as Sheridan was producing—we surely can hear the voice of our own twentieth century critic. In the fierce battles against those critics, too, warfare in which in those days, when the courts failed to satisfy the cudgel was made to, we have the deadly parallel of contemporaneous hostilities. And so in the extravagant means resorted to for the purpose of creating a laugh, and in the seemingly inevitable looking toward France for diverting material, as revealed by many contemporaneous writers of the period, history but repeats itself.

The playhouse of the eighteenth century, viewed from the vantage point of our present-day sumptuous, tapestry-hung and velvet-carpeted temples of art, seems at best but a rude evolution of Burbage's Thameside theatre, though the plan conformed more to that of the present time in contradistinction to the circular form of Shakespeare's day. Dublin's famous Smock Alley house—like its neighbors—was lighted with

tallow candles, which were arranged in great circular chandeliers suspended over the stage. Picture in these days of magical light effects—of gray dawns changing to wonderful red sunrises, of moonlight and star-jeweled heavens—one of the performers complacently snuffing the candles at the proper psychological moment for the desired effect of solar or lunar illusion. And can you imagine Mr. Mansfield, for instance, with a soft, hot drop of tallow falling like a benediction on his head or bespattering his gorgeous robes?

The theatrical costumes of over a century ago were not as elaborate as those which now delight our aesthetic and historic eye. Sheridan, for instance—the Sheridan of Jenny Potterel's fame—appeared in his great role of Cato swathed in a scarlet lace trimmed cloak, under which he wore a complete suit of shining armor, all surmounted by an enormous powdered Dr. Johnson wig—a somewhat incongruous dress for a Roman. Barrington, whose rare memoirs furnish merry chronicles of his day—speaking of this performance, exclaims: "I wondered much how he could kill himself without stripping off the armor before he performed that operation."

In conjuring up our picture of old Smock Alley we must not forget two very important figures who stood with fixed bayonets one at each side of the stage and close to the boxes. They were soldiers, placed there for the purpose of keeping the house in order. Sometimes it took a very slight motion on their part to precipitate a riot, though often the poor fellows got the worst of it.

The galleries were very noisy, and as Barrington says dryly and in Italian, "very droll," much like our own topmost gallery is to-day, though that is perceptibly changing. The boxes were extremely popular, and always thronged with the elite, dressed usually in full court attire. The pit was the rendezvous of the critics and other important men, and was ordinarily, at least at the beginning of the play, very respectable and sedate. But the pit was also a favorite haunt of the students, and they never had much difficulty in sweeping the theatre clean of spectators in very short order, and having the play all to themselves; that is, if the players had the temerity to go on. The students usually, after they had frightened away the more respectable or the timid by their uproar, would cudgel out those who still clung to their rights; and if the owner of the theatre did not have to foot a ruinous bill for repairs after such a melee he was indeed fortunate. There was little chance for redress for the poor manager, for the number and rank of the young culprits was so great that they were pretty well secured against detection or prosecution, and so had him at their mercy.

On the stage things went much as in the body of the house, merrily or otherwise, and generally according to the whims of the audience. However, a mechanical precision governed the movements of the performers—except perhaps those of the star—from the very beginning of the play, though often it happened that before the final curtain disorder reigned. Those were the days of the great hooped skirts, and the actresses presented an unique spectacle as they tripped across the stage whenever their cue was called, changing sides with the performer who was next to speak, and thus working back and forth like a shuttlecock throughout the entire performance.

But all this precision and order was many a time rudely shocked, and never more so than in the tragedy of Hamlet as produced at Smock Alley. The actor Diggs, for instance—Diggs was best known to his time as one of the many lovers of the bewitching George Ann Bellamy; perhaps the most favored one, for she would have married him if that had been possible—Diggs was the Ghost to Spranger Barry's Hamlet. He was obliged to double in the role of Polonius, and as the meddlesome old parent of Ophelia (Mrs. Dancer) his make-up was grotesque in the extreme, its central feature being his nose, which he painted a flaming crimson, while his cheeks were tinted accordingly. One night for some unknown reason—whether it was that one of his love affairs had so upset him, or that the brimming cup had befuddled his brain it is impossible to tell—he appeared in his sepulchral role adorned with vermilion cheeks and a nasal organ more luminous than could ever be imagined gracing the face of the most blubious spirit. The ethereal effect was lost completely, and the audience greeted the ghastly spirit with rounds of vociferous applause.

The Ghost in Hamlet was the source of unending merriment. He was famous, indeed, but not more so than the Cock he played opposite. The actor who essayed the role of the Cock—whose lusty crow was supposed to herald the dawn and incidentally hustle the Ghost back to his shady abode (Hamlet being done with him for the time being) was known as "the best Cock in Smock Alley." In fact, so realistically did he perform his part that it grew to be said in time that he could crow better than any chanticleer in Dublin. This was a chance for a wager not to be despised, and forthwith half a dozen roosters were brought down to the theatre and tested behind the scenes. The fun was long and loud, and the roosters were still in bondage when the curtain rose on the first act of Hamlet that evening. When finally the Cock crowed his warning to the Ghost, his cry was answered by a clarion chorus from the ringing throats of his feathered colleagues behind the scenes, who filled the air with pandemonium. After that the crowing of the cocks in a Smock Alley production of Hamlet became as integral a part of the tragedy as the Knocking at the Gates in Macbeth. The hour of dawn at Elsinore henceforth was marked beyond a doubt, and the Ghost of Hamlet's father never lacked fair warning to take his departure to the nether regions.

That there is nothing new under the sun is not difficult to believe. To-day we have burlesques depending for their fun on the reversal of all their characters, male and female, as in The College Widower. It is a novelty, but an old one. Either Daly or Ryder—the confusion of testimony makes it impossible to tell which—resorted to it as a means of attracting business, producing in that way The Governors, in which, as Lopez, Dora Jordan—then Miss Francis—attracted attention during her first season in Dublin not long after her debut. An innovation of the same nature was made when Old Sparky appeared as Leonora in The Padlock as a final effort to rehabilitate the fast

flagging business of Smock Alley. The audience had been falling off gradually, until at length Old Sparky, already famed as Peachum in The Beggar's Opera, as well as for a most original conception of Caliban, in desperation made a proposition to his manager that if he would put on as an afterpiece The Padlock and place its management entirely in his hands, he would guarantee him a big run and a revival of business. The manager consented, and the bills were given out announcing the first appearance of a Spanish debutante in the role of Leonora.

The announcement had the desired effect. A lively interest was at once awakened and the forthcoming debut at Smock Alley was the talk of the town. The advent of the fair young Spanish donna excited the curiosity of every theatre-goer in Dublin, and anticipation of the youth and beauty and "tremulous modesty" of the new Leonora ran very high.

Old Smock Alley on that famous first night was packed to the doors. The play of the evening had little interest for the eager audience, whose impatience for the afterpiece was unbounded. In the end the play closed in utter confusion, and at the very pitch of curious suspense the audience tided over the overture of The Padlock.

The Spanish beauty at length appeared, and thunderous applause greeted her entrance. She fairly took the breath away from the astonished audience that beheld a woman beautiful of face,

richly attired in her native costume, but of the most gigantic also; in fact, over six feet tall, smiling alluringly before it. At once, according to Mr. Joseph Barrington, a wonder seized upon the spectators to think of what a great feat after all the destruction of the Spanish Armada must have been, if the men of Spain were at all proportioned to their lovely donna. But still further revelations as to the inhabitants of Spain came in the first sound of Leonora's voice, which, instead of being the sweet dulcet melody thing rightly expected from the sunny clime of Iberia, was coarse and heavy—or hoarse. The good people in their charity of heart at once concluded that the poor lady from Spain had suffered greatly by the change to such a rigorous climate as theirs. But just then the first bar of Leonora's song.

Say, little foolish, bettering thing,
Whither, O whither would you win?

broke on their astonished ears. Simultaneously her mask fell, and there, with an enormous gander under his arm—the bird had been skillfully concealed under the ample draperies of Leonora—stood Old Sparky. At once the gander, which had been well trained, set up a clamorous cackle and gobble, accompanying Old Sparky's thunderous voice, now let out in full strength for Leonora's gentle ditty, "Sweet Robin."

That production of The Padlock filled the empty coffers of old Smock Alley for many a day.

CHARLES J. PHILLIPS.

TIME BRINGS MANY CHANGES

THAT the whirligig of time brings many changes is more than amply proven by the history of the men who comprised the first minstrel company organized by Al G. Field twenty-one years ago. A few of the original members have passed away, but the majority of them are still hale and hearty, engaged in various occupations. At a banquet given a few weeks ago in Charleston, S. C., to celebrate the twenty-first anniversary of the establishment of his company by Mr. Field, the manager showed that he had kept track of the chaps who made up his first company, and the details make interesting reading.

The toastmaster at the banquet was S. L. Flickinger, who is now secretary to Governor Harris of Ohio. Mr. Flickinger wrote the first press notice of the Field Minstrels that were printed. At that time he was editor and business-manager of the Ohio State Journal. In an interview after the banquet, Mr. Field told of the present occupations of his original troupe. Joe Hatfield, who was with the company for nineteen years as advertising agent, is part owner of the Donnelly and Hatfield Minstrels. P. H. Wiseman, the leader of the orchestra, is managing a theatre in McConnellsville, O., and owns a lot of property. Charles Sweeney, the stage-manager, is connected with the Wallace Circus. Louis Kerr, the band leader, owns a hotel in New Castle, Pa. Edwin Harvey, the principal tenor, is with one of George Edwards's companies in England. John Phillips, the basso, is connected

with a big New York theatrical firm. Harry Bulger, who was one of the dancers, is starring in The Man from Now. George Jenkins went to Europe some years ago as a member of the variety firm of Clayton, Jenkins and Jasper. John Morgan is in business in Youngstown, O. Ella Kerr, the clarinetist, is manager of the Cleveland Theatre. Billy Van is a vaudeville headliner. Signor Dawn is in the wholesale millinery business in Indianapolis. The Diamond Brothers are in retirement in Pittsburgh. Billy S. Clifford is doing some of his old steps in the vaudeville houses. George Lamberger, the property man, is wealthy, living in Orrville, O. Gus White, the baritone, is a hotel proprietor at Coney Island. Charlie Artman, the tenor, is a clerk in the Capitol at Albany, N. Y. Willis Bailey is superintendent of the telegraph lines of the Ohio Central Railroad. Sammy Miller has a coal mine in Indiana. "Gyp" Woods is in the same State, running a big livery stable. William Junker is a theatrical manager. Jerry Hart is in England doing a sketch in the music halls and is still a great favorite. Harry Riddings is connected with the Kirby La Shelle attractions, and Ed Monger is in the mining business in Jacksonville, Mich.

The deceased members are Charles Graham, the vocal director and song writer, who composed "Two Little Girls in Blue;" Gov. P. Campbell, the general agent; "Doc" Knott, the press agent, a nephew of Proctor Knott; John N. Russell, the comedian, and Willis Casey.



Photo Burr McIntosh, New York.

CATHERINE PROCTOR



PHOTO BY RACH-BROS.

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GLENMORE DAVIS,
GLOBE.



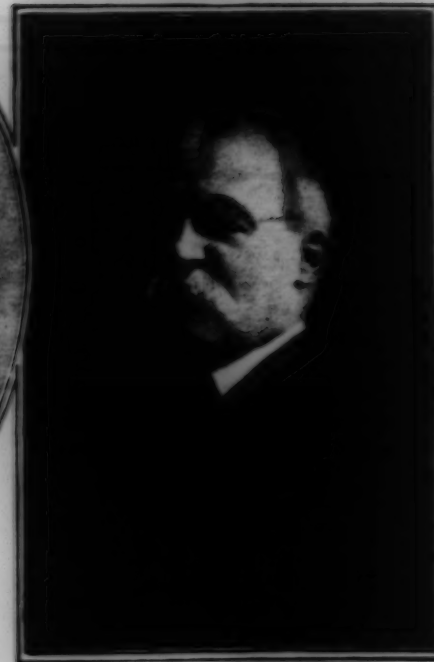
H. DELMAR FRENCH,
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FREDERICK M. KNOWLES,
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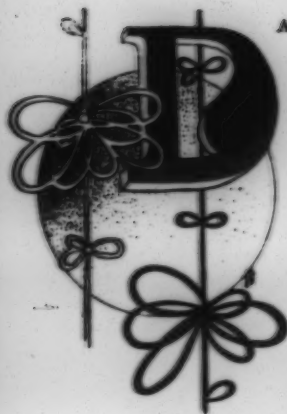
JOHN BROCKWAY,
BROOKLYN STANDARD UNION.
PHOTO BY BRETTMAN.



HAMILTON ORMSBET,
BROOKLYN EAGLE.

METROPOLITAN CRITICS.

SHAKESPEARE THE AGNOSTIC



DAWKIN once said that for Observation a theory was first necessary. When the things observed are those of the natural world, with its incontestable tangibilities, the viewpoint of the Fixed Idea may indeed be a commendable one. The results and the laws of physical science are determinable and definite. Inevitably the rigid wheels of cause and effect grind on; if the insinuated theory be a true one, it is caught up by cog and groove and absorbed in its entirety. If the theory be a false one, it is as promptly crushed and as palpably rejected.

But when the field of investigation stretches mistily away into the uncertain twilight and the ever-fluctuating darknesses of a great man's soul, heavy indeed is the pack of the traveler who ventures into those tangled and intricate glooms with the burden of a Preconceived Theory on his shoulders. And especially is this true when the soul in question has proved itself to be one of protean attributes, mocking itself from the serene heights of its own humor, contradicting itself out of the diversity of its own exercises, fugitive and shifting as a harpist's finger on the multitudinous strings from which the full harmony of its expression must be struck, touched with an urbane universality of sympathy and effort that leaves it the champion of no one cause even while it stands the champion of all causes; in fact, so waywardly self-contradictory (as might be some composite of all humanity itself) that its very comprehensiveness seems to defeat itself and hold it above comprehension.

Such, it is needless for me to say, was the soul of Shakespeare. The very supremacy of his position is due to his variability of interpretation, his note of the austere eternalities above the din of the more persuasive temporalities of life. His long gallery of characters, somber and gay, yet high above the dust of to-day and yesterday, shows us a mottled series of types as varied and as universal as the uncoordinated figures of the everyday world itself. Yet absent from that gallery, it will be seen, are any figures embodying a fixed and transmuting belief in those supernatural forces that both dominate and transcend earthly activities. We miss the Miltonic candor and clearness of faith. We fail to find revealed a soul like unto the sternly exalted and still aspiring soul of Dante, touched with tears and terror. We seek in vain for the naively tearless and morning-time simplicity of Homer, as content in action and color as he is in the patient faith that it is the gods who limit and condition human happiness.

This soul of Shakespeare, on the other hand, seems more self-contained; it is strangely old world, almost anticipatory in its tone of modernity. It is Teutonic and introspective, tinged with the mellowed and pensive paganism of the Northlander, the very antithesis of the Latin, startlingly Gothic in its looming and buttressed massiveness and its almost incongruous complexity and minuteness of life. The same hand that gave us Hamlet likewise gave us Falstaff, the same mind that conceived a Cordelia and a Juliet was not above the fathering of a Dogberry and a Doll Tearsheet, and King Lear and Sir Toby Belch, Isabella and Cleopatra were diverse facets of the same glinting imagination. So many expressions has his genius taken that it is now hard to tell which is the mask, and which the natural man behind the mask.

A still further sense of mystery has crept up around this cryptic figure of Shakespeare, because of the fact that history has left us so little about the man himself, as he lived and worked and thought. It is to-day impossible to penetrate that mystery of personality; a signature here, a reference there, the echo of a tradition, the shadow of some hearsay tale—this is all that has come down to us. But from these hints and records and allusions that have filtered through four centuries of time we may surmise that while Shakespeare was not a man of scrupulous virtue to his Elizabethan fellows, once embarked on his career he lived an industrious and preoccupied playwright, preserving, especially in his later life, a sanity of mental attitude and a homely, yet none the less natural, desire to attain to monetary independence and to restore the good name of his Stratford family. He was not above the purchase of a coat-of-arms. Frugal and far-seeing, he always

wanted to "get on." His most astute business deals, oddly enough, synchronous with his most exalted dramatic achievements. His marriage, and even his flight to London, were movements of expediency, arguing against any strain of Puritanism in his youthful make-up, and evidencing that latent susceptibility of instinct which was to lead him through the paths of sorrow into complete understanding of the human heart. Any number of dubious yet persistent traditions attest to the activity of his "joy of living." Davies's report that he "died a papist" is both unverified and irresponsible, and can be given no more credence than, for instance, the Crown Inn tradition and the implied irregular paternity of Sir William Davenant. The religious exordium prefacing the carefully drawn up will which he left is expressed in the conventional phraseology of the time and carries no clew as to his personal belief. We may be somewhat surprised by his many contemptuous allusions to the Puritans and their doctrines; we may be somewhat disconcerted by those repeated coarsenesses of note—which in maturer days we shall come to recognize as a veiled exposition of the follies and futilities of seeking to efface natural instincts through the coercion of factitious and temporal laws. We may admit him to be the "hall fellow, well met" to whom good and bad could unbosom their souls; but from first to last no direct approach to his personal religious opinions lies open to us.

Defied, therefore, in any effort to get at the actual Shakespeare through history, we are compelled to extend the pursuit of personality into the field of his fictitious efforts, seeking, if possible, to piece together from the diverse characters he has conceived some patchwork semblance of the man himself.

But here again we are confronted by almost overwhelming difficulties. The Proteus-like figure in its many-sidedness eludes our comprehension. He escapes us in his work, just as in the frugality and industry of his creative days he escaped us in outer life. We circle about him as he stands revealed with attention first fixed on one feature and then on another. And as

or two that at first sight might be dignified as the word direct, but their triviality before the solemnity of such a quest removes them from the path of consideration. The Sonnets would seem to remain the only direct and personal utterance of the poet. But even with the Sonnets we have been compelled to assume an attitude of agnosticism, doubtful of their autobiographic intent, skeptical of their fascinating rhetorical contradictions and their final clarity, unable to overlook the initiative and conventional elements which seem to mark them more as exercises in literary meditation than as the outpourings of a lyrically ingenuous soul. We feel with Browning that it was with no such key that Shakespeare would unlock his heart. For even in these fantastically labored essays in what is often a psychopathic emotionalism the personality beyond the context is as elusive as, in indeed more elusive and contradictory than that beyond the confusedly dramatic and direct mode of expression. And it is back to the dramas we must go, strangely enough, for the truer and representative Shakespeare.

For any study of the plays, worthy of being dignified as a cumulative and synthetic survey, discovers through all the tangle of contradictions, through all the complexity of characterization, through all the atmosphere of disinterested aloofness and that liberating play of humor which allows the creator to stand beside and above his creations, the presence and the persistence of certain subjective overtones, certain thinly pervading characteristics. The most tangible impression to linger with the open and unbiased student of Shakespeare's pages is the somewhat disconcerting truth that the element of religion and the operation of religious faith is almost entirely absent from his plays.

This discovery need not prompt us to emulate Birch in his efforts to prove that Shakespeare was an atheist. But, as Dean Plomtre has admitted, the philosophy of Shakespeare is not a Christian view of life; his ethics are no more Christian in any real sense of the word than are those of Sophocles or Goethe. Innocence is dragged down into the unanswering abysses of

the Huxleyan definition of agnosticism as a suspension of judgment in view of the absence of reasonable evidence or because of the present limitation of man's mind, before those profoundest cosmological problems of the Why and Whence of Life and Death, then, willingly or unwillingly, we are forced to the conclusion that Shakespeare himself was an agnostic.

He neither advocated nor entertained, as has been said, any solution of the mysteries of existence. It has, of course, never been the duty of the poet to unfold a plan of salvation any more than it has been his function to dramatize a cosmology. Yet the man who trusts truthfully of life must not evade the operations of that belief in a Higher Being controlling human activities, nor turn his back on that over-industrial tendency and movement toward spiritual restoration in the careers of his kind. In doing so he overlooks a phase of life bound up with the most compelling and the most tragic destinies of mortality. Yet Shakespeare, whom we have praised for his universality and extolled for his many-sidedness, seems strangely without that religion and religious belief which so influenced the civilization that surrounded him. His lines, it is true, abound in the exclamations, invocations and oaths of a Christian people. But these, obviously, were absorbed along with his vocabulary from the pages and peoples about him and incorporated in his efforts as indifferently as were his shreds of legal terminology.

His use and knowledge of the Bible, as Sidney Lee confessed, indicates only "that general acquaintance with the narrative of both Old and New Testaments which a clever boy would be certain to acquire either in the schoolroom or at church on Sundays." Many of those Biblical phrases, it must be remembered, which he quotes or adopts, are known to have enjoyed proverbial currency during his lifetime; and his strangely meager allusions to episodes in sacred history, together with his use of scriptural phraseology, seems to be more a harking back to the persistent impressions and memories of youth than the attitude of the mature minded student poring over the two Testaments of his country's accepted religion. Some of this phraseology, too, must have crept in to him from both the Miracle Plays and the Moralities, since any dramatist of Elizabethan times in quest of formal authority would naturally find himself confronted by these unnatural and short lived hybridizations of the graphic and the spiritual. So here and there throughout the pages of Shakespeare we find a passing reference to religion. Yet because one of the poet's characters chance to mumble about "the everlasting bonfire" it would not always be wise to infer that the creator of this character was himself a believer in Calvinistic theology. We find Bishop Wordsworth, nevertheless, in that ingenious and grimly purposeful volume, "Shakespeare's Use and Knowledge of the Bible," able at first sight to command a very formidable array of Biblical imagery and allusion from the minutely couched pages of Shakespeare. But the darling of the poet's fancy, Hamlet, passes away crying out that "the rest is silence." It is worthy of note, too, that it is in the purely historical plays, where the dramatist had a sternly restricted choice of his own channels, that the religious note occurs with the greatest frequency. Yet Shakespeare gives his heathens, in King Lear, the sentiments and practices of Christians. He even refers Shylock, through the mouth of Portia, to the Christian Doctrine of Salvation and the Lord's Prayer—both evidences of the subsidiary and overcooled conditions under which the religious overtone was introduced. More disinterested criticism has united to show that Bishop Wordsworth's pious but impossible efforts toward the whitewashing of Shakespeare, enlarging on his "Diligence, Sobriety and Chastity," are not without a touch of unconscious irony, all things remembered. We must, *solens volens*, today face the fact that any such kindly intentioned yet fanciful deductions as to the strength and stability of Shakespeare's piety is more the fathering of a wish than the furthering of Truth.

It is true that Shakespeare treats of cardinals and monks and bishops, that even angels and saints are spoken of. But from first to last the mind of the dramatist seems to have been strangely detached from both the Catholic and the Puritanical influences which swept about him. His irony of priesthood is as marked as his irony of kingship. His men of the cloth are men of worldly wisdom. They are, at most, ingenious consolers in earthly sorrow; they nowhere seem to realize that the effort of religion is to adapt man to the inevitable. Wolsey "died fearing God," but cold indeed is the comfort of his ultimate creed of expediency when



My Lady Nicotine, to thee I sing,
All homage bring to thee, my queen.
Though marriage is a lottery, the capital prize
Is well worth while.
A cigarette is merely the cocktail for a pipe.
Better a sceptre "on the road" than a spear
on Broadway.
Better die in harness than in bed.
The past is the present's father, the future its
child.
Possession is nine points of love.
The lime light seeks the great man, the small
man has to do the seeking.
A married woman is her own chaperon.

Love is a religion which should be for every
day, not merely for holy days.
The greater the imagination, the greater the
press agent.
The price of silence, death.
When alcohol is king, his subjects are slaves.
He that loves and runs away
Will live to love another day.
Some are born troubled, some achieve trouble,
and some have trouble thrust upon them.
Santa Claus should put the biggest presents in
the smallest stockings.
Whom love hath joined together let no man put
asunder.
ERROLL DUNBAR.

our mental vision is directed, so do we see him. What we take to him that do we bring away.

It is accordingly no matter for surprise that Shakespeare has with more or less conclusiveness been made out a pantheist and an atheist, a sensualist and a positivist. But at the very outset it is necessary to recognize the operation of what may be called the Fallacy of Quotation. Although it is true that no great artist could create some thirty-six dramas dealing intimately and vividly with life, and the comedies and tragedies of life as they stand revealed to him, without in the end, consciously or unconsciously, betraying some bent or turn of his own mind, it must none the less be remembered that the intense objectivity of Shakespeare's dramatic manner is an eternal warning against the man with the Preconceived Idea. We find ourselves confronted by an artist, not of defiant taciturnity, but of such abundant self-revelation that the hurried utterance of one moment and mood contradicts and renders enigmatic that of another moment and mood. Tolerant of even intolerance, he becomes active through his very excess of passivity. I may claim that he is running with the hare, while you may plainly see him chasing with the hounds. By piecing together certain utterances of his created characters, it is within possibility to attribute to him any type of mind, from the most utterly malignant to the most tenderly angelic, from the Timon-like sneer to the Portian sigh of pity—since, through the fertility of his imagination he has depicted the life of practically all manner and condition of man, from the one extreme to the other.

Yet there are certain plays and certain characters which are bound to impress us as standing closer to Shakespeare than do others. The creative artist cannot always escape himself. Certain predilections, sympathies, tendencies, certain subjective colorings, seep unconsciously through the densest strata of avowed objectivity. Yet while we carry away the conviction that in certain characters Shakespeare has intimated more of himself than in others, there still remains no one character through whom we can say with safety that the man himself is speaking from behind the mask. There is a Prologue

death, the guilty are punished by accident, destiny hinges on humiliatingly trivial side issues, the action of play after play is conceived in a spirit of obvious skepticism. They are dominated by no *a priori* doctrine as to the Nemesis which waits upon insolence or excess. In those great tragedies wherein Shakespeare struck his most personal and his most penetrating note we are haunted by the impression that the dramatist has been guided by what would now be termed an agnostic method of thought. He was without a *gnosis*. He neither entertained nor advocated a solution of the ultimate mysteries of Life and Death. Dissolution to him was not man's darkest fate. Preoccupied with the phenomenon of character working itself out he remained wistfully uncertain of the more transcending mysteries of the Hereafter, trending ever toward the Heraclitean principle that "it is man's character that is his fate." Like his own Hamlet, with all his clear judgment, his lofty and ever-active mental culture, his shrewd and profound reflections on the nature and trend of art and life and philosophy, his creed can be summed up in an unanswered and unanswerable question, his religion can be packed and hidden away in the nutshell of a humanistic kindness of spirit. The very form to which he resorted in the accomplishment of his mightiest efforts, the form of Tragedy, is in itself a tacit evidence of the agnostical spirit. For the very essence of Tragedy, when all is said and done, implies a bewildered relapse to the paths of uncertainty, a surrender to the operation of inscrutable forces inscrutably claiming their own. It is frustrated Intelligence throwing up its despairing hands. It is beleaguered Life-Pride surrendering to the enemy. It is Aspiration dead on its own altars, bewildered Passion creeping into the night with its final question. In that question, inferably, must lurk the shadow of agnosticism, the suspension of judgment recognizing itself as inadequate and defeated. It is not with the poet a policy of evasion; it is, rather, a principle of philosophic concentration. It is a reversion to elemental pathos, rooted even deeper than that instinct which has flowered in Religion and withered down in Superstition. It was the revolt from macrocosm to microcosm. And if we accept



Photo Sarony, N. Y.
Jeanette L. Gikles, "The Critic."



Photo Hall, Buffalo, N. Y.
John C. Sucke, Buffalo "Tuna."



MAY IRWIN
IN MRS. WILSON THATS ALL.



DALLAS WELFORD
AS MR. HOPKINSON

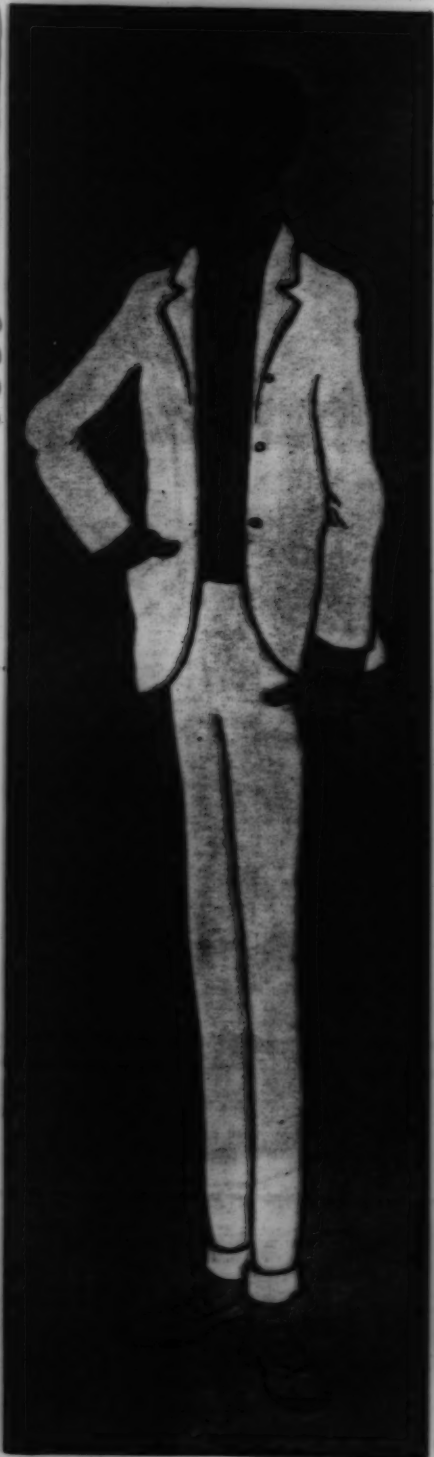


YVETTE GUILBERT
IN CRINOLINE SONGS



HENRY MILLER
IN THE GREAT DIVIDE

H.B. Martin



WM. GILLETTE
IN CLARICE



LAWRANCE DORSAY
IN THE EMBASSY BALL

GOOD-NATURED CARICATURE.

his hope of heaven awakened as his hope of a better life perished. The great tragedies are a continuous example, as Ruskin once charged, "of the comparative rarity with which he admits the ideal of an enthusiastic virtue arising out of principle."

That we should have to turn page after page of his tragedies and search comedy after comedy and sonnet after sonnet to bring away some half dozen passages that can be regarded as strictly religious in tone and tendency must never be interpreted as a deficiency of intellectual breadth or a lack of metaphysical aptitude in Shakespeare himself. Nothing that was common to man, beyond this deficient religious note, was foreign to his work and his workmanship. His tolerance, his serenity, his charity, these united to keep him from the pitfalls of materialism. Neither did unalleviated realism lead him into the gloomy byways of cynicism. It is not a lack of spirituality that he can be accused of; it was a lack of sympathy with the accepted manner in which that spirituality was most readily expressed. He kept to the wide white road of life, watching the spectacle of existence that passed so crowded and huddled before his eyes, studying it, understanding it, becoming wise through the wisdom that grew out of its follies. He was preoccupied, not with the origin of life, but with life itself. If anything lay beyond Death it was only as the apprehension of that

future adumbrated and affected life itself that it interested him. Pointed indeed does he make the moral that Hamlet's search for a determining motive, above and beyond himself, led along that highway which brought ruin to both himself and his happiness.

Shakespeare is never the repository of the religion of his time; he has none of the faith and rhapsody of Milton, none of the passionate interpretative bent which made Dante the tongue of Catholicism. He does not ask for the companionship of any of their gods; he comes to his task with no theory of human life; he is satisfied with man in relation to his fellows and his own soul. He has no care about the Cosmos; he does not exalt himself and look sorrowfully down on the totality of mortal existence; he looks sorrowfully up from his place among men at the inexplicable variability and cruelty of Fate; he watches with a sober and watchful bitterness the power of the wicked and the enormity of outcome springing from the minutest seeds of accident. He does not storm the clouds for consolation; that, indeed, he must wring in some way from his own soul. It is not the sense of a divinity in life that compels his attention; it is the variety and richness of those tangled currents of tragedy and comedy, illumined by no philosophy, enriched by no sense of the sanctity of suffering and aspiration, that hold his attention. He recognized the conditions and the

limits of human happiness, but of these he conveyed no grander definition. Intuitively he seemed to feel that Christianity, as expressed in drama, was doomed to failure. He recognized the incongruity between an art thus firmly based on the hedonistic impulse and those hebraically austere and sorrowful contentions which were more and more divorcing the pulpit from the stage. He was not inamenable to the existence of creeds. But they were temporalities, and it was the eternities of the human soul on which he pinned his faith. It was not the belief, but the impulse to believe, that interested him.

Yet, oddly and ironically enough, it was this contempt for the totalities, for the cosmological considerations of existence, that brought to him his own unrivaled and final totality. Life went on with him in the astute isolation of the voyager unconscious of his goal, as life goes on with a lonely ship in midocean, complete in itself, intent on its own purpose. It was the crew swarming the busy deck, muzzling a sail, battling wind and tide, laughing, fighting, singing, careless as to how they should find harbor room at the end that held and charmed him. It was not the uneasy and restlessly preoccupied passenger pacing above the unconsidered crew, framing theoretic consolations against the loneliness of his course, the dubiousness of his venture, and the nature and distance of his undiscovered harbor that in any way foreshadows our poet's concep-

tion of the normal man. Shakespeare gave out no anodyne for affrighted conscience; he brought with him no literary anesthesia for timorous souls. He set up no gods, because he believed in none. He enunciated no personal belief because, from first to last, he was without a guess. He surrendered to no ameliorating interregnum of sentiment; Reason he kept always on her throne, no matter how cold and exposed that throne must stand. He taught man, at most, that life was a disturbed equilibrium working toward rest, and that at best only a bitterly mocking sense of the dignity and divinity of human existence was to be attained by the adoption of all his most comprehensive and most imaginative philosophies. A more impatient intellect would not have rested satisfied until it created its own explanations of these mysteries. A less robust spirit would have cringed and whined under the night of these hard and humbling riddles of destiny. But Shakespeare's final word was the strangely pagan and yet the strangely modern warning to face the facts of life and death, and to face them honestly and sanely and in time, and in doing so to refrain from crying out against what we may have learned, but learned too late. For the peace to which we can attain is at best the peace of the spinning whiptop which lives and moves only under the ever-falling lash.

ARTHUR STRINGER.

VAUDEVILLE PERFORMERS AT SEA

THE pictures of a few of the motor and other boats owned by vaudeville performers, seen below, tell an interesting story.

They give ample proof, in the first place, of the fact that there are many performers who can afford some of the luxuries of life, and also show the healthy tendency of the present-day variety artist, and his love for outdoor sport. There are dozens of others who own boats, and the list presented here is by no means complete. However, a glance at the pictures will convince the reader that these vaudevillians are uncommonly lucky in the possession of sailing craft, of which they may well be proud.

Carleton Macy owns the *Mead M.* She is 40 feet long, and very handsomely fitted out, with a stateroom and all other necessary accommodations, including sleeping quarters for six people. She is fitted with a gasoline engine as well as sails and can be navigated in all weathers. Mr. and Mrs. Macy (Maude Edna Hall) will spend next Summer cruising along the coast.

Waterbury Brothers, of Waterbury Brothers and Tenney, own the launch called *The Elk*, in which they spend their leisure time on the

waters of Chesapeake Bay and the Potomac River. The boat is one of the best equipped vessels of its size in the country, being thoroughly fitted up for cruising, with electric lights and ample room for six persons. The Waterburys are members of the Corinthian Yacht Club, of Washington, D. C.

The *Never Do* is the property of Richard F. Staley and Thomas F. Morrissey, of Morrissey and Rich. Mr. Morrissey built the boat himself on the banks of the Shrewsbury River in New Jersey, where he has a beautiful home at Fair Haven. While the boat was being built some of the old residents of Fair Haven were very frank in their criticisms of Mr. Morrissey's work, and he was told by many of his critics that the boat would "never do." When she was launched, Mrs. Morrissey (Annie Rich) christened her *Never Do*. She has "done," however, and her owners claim she can make eight knots an hour and is the strongest and most seaworthy launch on the Shrewsbury. The *Never Do* is a 24-foot gasoline launch, run by a five-horsepower Buffalo engine.

Clayton Kennedy and his wife, Mattie Rooney,

are the proud possessors of the *Mattie*, which is one of the best specimens of modern launch building in the country. It is over forty feet in length and is equipped with a twelve horsepower "Rapid" engine and dynamo, which besides driving the boat furnishes electricity for lighting, fans and cooking. The cabin has accommodations for six and is luxuriously equipped. Mr. Kennedy is an enthusiastic yachtsman and in addition to this boat, owns the *Dutchy*, one of the fastest motor speed boats in Baltimore, and the records of which last year caused much comment in yachting circles. Next Summer Mr. and Mrs. Kennedy will spend several weeks cruising up and down the Atlantic Coast on the *Mattie*.

E. F. Gallagher, of Gallagher and Barrett, owns the *Too Soon*, a 20-horsepower motor boat that measures thirty-two feet over all, is nine feet beam and can make fifteen knots an hour. Six people can live comfortably on board and there is room for provisions enough to last two weeks. The boat was built at the Brooklyn Launch Works.

The *Papoose* sails the peaceful waters of

Lake Sunapee, N. H., where her captain and owner, W. C. Matthews and his wife, Nellie Harris, have a handsome Summer residence. The *Papoose* is a naphtha launch twenty-two feet long and six feet beam and the Matthews spend many a pleasant hour on board during the dog-days.

Mark Murphy's *Coyote* is an eighteen-foot, five-horsepower Toquet motor-boat that ploughs the waters around Long Island, with headquarters at Setonhot, L. I.

It is the significant name given by Hal Merritt to his twenty-two-foot, four-horsepower dory, and it makes things hum around Lake Sunapee, where on fine days the rivalry in the matter of speed is very keen.

More power to the actors who have the good sense to "make hay while the sun shines," and so can take it easy in the "good old Summer-time," with such pleasant and health-giving recreation. A vacation agent on the water enables them to lay up a stock of energy that gives them renewed vigor for the hard work that confronts them when the Autumn leaves begin to fall and the season opens.



WATERBURY BROS' LAUNCH "ELK"



HALMERFRITT'S POWER BOAT, "IT"



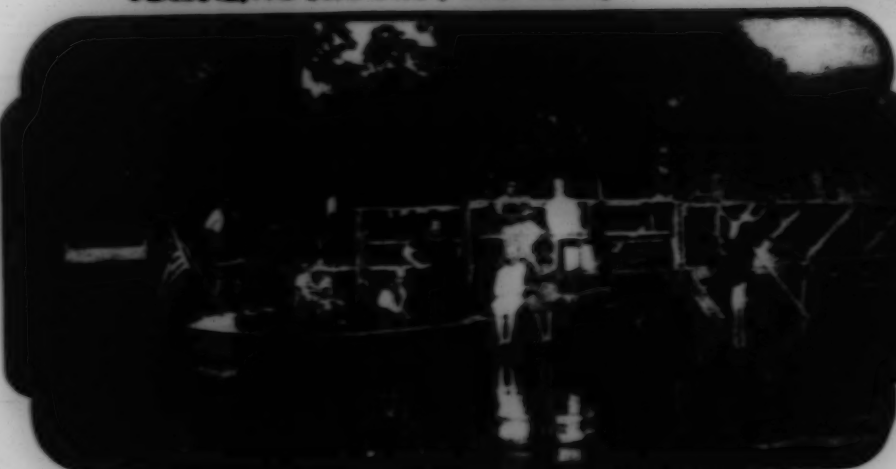
MATTHEWS-HARRIS' "PAPOOSE"



KENNEDY & ROONEY'S LAUNCH



MORRISSEY & STALEY'S "NEVER DO"

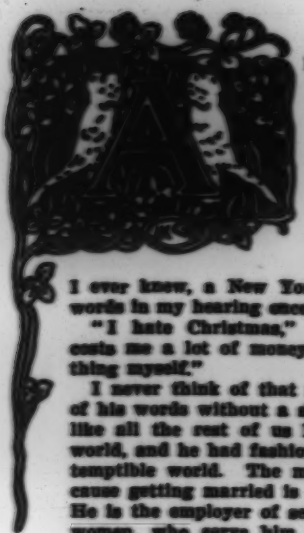


MR & MRS MARK MURPHY'S, "COYOTE"



E. F. GALLAGHER'S MOTOR BOAT, "TOO-SOON"

THE MATINEE GIRL



I ever knew, a New York Scrooge, spoke such words in my hearing once.

"I hate Christmas," he said. "It always costs me a lot of money, and I never get anything myself."

I never think of that man nor hear the echo of his words without a shiver of repulsion. He, like all the rest of us humans, made his own world, and he had fashioned a mean, small, contemptible world. The man is a bachelor, "because getting married is an expensive business." He is the employer of several hundred men and women, who serve him mechanically and soullessly because he hasn't the heart nor the magnetism that begets hearty service, and hearty service alone is the best. Custom required him to contribute to the Christmas fund for office boys and elevator men and janitors in his employ. This necessary tribute he grudged. He worked all of last Christmas, for the man's cardinal virtues are energy and industry, and dedicating one dinner invitation dined alone at a downtown restaurant. So high were the barriers with which he had hedged himself that even the few during women who had had vague thoughts of marrying his fortune dared not venture to send him a holiday gift. Thus the man spent Christmas alone, bitterly alone, as he afterward told me when he said "I hate Christmas." And uttering this heresy, he looked as though he had a grievance against the world that has a real grievance against him. For the world has a grievance, and a proper one, against every individual who does not give out cordial sentiments to human kind at all times, especially at Christmas.

Men like this one are prisoners of self. Self-condemned, they are serving a sentence for their own hardness of heart and narrowness of life. Indifference begets indifference. Dislike breeds dislike. If we arise in the morning expecting a day of defeats and disappointments, of shafts of envy and arrow points of belittlement, it comes marching upon us with all the confidence and assurance of an invited guest. The man who com-

plains that he has no friends usually tells the truth. He has no friends because he himself is the friend of no one. Fatalists and misologists are convicts, self-condemned prisoners of thought.

Side by side with the memory of this man who hated Christmas rises that of a woman who loves it. The woman leads the lonely life, as does the man. To all outward seeming their lives run in parallel grooves, except that the man is rich and the woman poor. But two days after the Natal Day I met her, and with face irradiated by a great inward light, she said: "I hope your Christmas was as merry as mine. It was the happiest day of my life."

No great radiance of a new happiness had risen for her on Christmas. It was a bridge between great wastes of uncongenial toil, as were all her other holidays, for she had not the great, sustaining content of having found her groove in the world's activities. She had gotten into that of some one else, and it chafed and wore her spirits. In the background of her life were old mistakes and sorrows. But long before this woman, who is white haired and is slipping down the incline of life, had made her own definition of happiness. "Happiness is living the lives of others with them," she said, and having made this discovery she lived worthy of it. Since the first of September she had been buying small but appropriate gifts for her friends. She had made a careful list, not of those who had made her gifts the preceding Christmas—she scorned the debt and credit system of holiday giving—and had set down opposite it a tentative list of gifts that she knew each friend would enjoy. Supplementing her aim purse with a wealth of thought, she bought the gifts unhesitatingly and judiciously, remembering the personal bias of each friend, avoiding that gift for Jim which she should have given John, and not giving Amy a blue pin cushion when her color propensity was markedly for red. And when she had bought and made each gift, had wrapped it in its tissue paper and tied it with its allotment of bright, narrow ribbon, she planned a greater pleasure for herself. She could not afford the services of messenger boys nor express office, and those gifts which went out of town she entrusted prayerfully to the United States mails. The others, constituting herself her own gift bearer, she carried about and disposed mysteriously but safely as soon as the click of the door indicated that her apartment-dwelling friends were at home. Flitting across the street or to the nearest corner she

waited until assured that the gift had been received, then got aboard a cable car or sought the subterranean convenience of the Tube, and started to the next station on her Santa Claus journey. It was nearly midnight when, chilled but happy, she climbed the three flights of stairs to her small room in a lodging house. When she fell asleep it was with a smile of contentment upon her lips and the joyous bells of Christmas in her ears.

It was this memory that brightened her face when she told me of her merry Christmas.

As far apart as the poles, this man and woman, yet who would exchange the spirit of his holiday for the spirit of hers? And each holiday was manifestly of his and her own making.

Envelope the fact in a thousand excuses and you have the glaring fact still, that it is self-centredness, self-imprisonment, that causes us to say, "I don't like the holidays. I wish they were over." True, they may be signposts pointing backward to happier holidays, forcing the poignancy of the contrast between a glided Then and a drab Now. But never was there a drab into which some tint of rose might not be injected, and the drab day is largely a visible expression of an inward fault of him who complains of it.

My heartfelt wish, joined with the century-old but always joyous and always welcome "Merry Christmas," is that on the twenty-fifth of December, 1906, there may occur the greatest jail delivery ever known, a general escape of the prisoners of thought.

If you are playing on Christmas, play your part better than you ever played it before. It is your Christmas party, and you are giving it to guests "out in front."

If you are a thousand miles away from home, doubtless some of them are still farther from home. Entertain them in the same spirit of hospitality you would irradiate if you were at your own table, beaming good cheer upon your dearest intimates. Try it thoroughly and note the glow that follows, driving away the phantom of homesickness.

To drive the bogie of loneliness further away get up a little spread in your dressing room between the matinee and the evening performance. If the banquet is one of sandwiches, season it with good cheer and make the fellow who grumbles do a clog dance to restore the balance of his spirits, and the girl who smiles poutette a re-adjustment of her cheerfulness. Force them both

to break the prison of self. Break it yourself and when you have broken it don't let any gloomier officers of gloomy introspection put you back into durance.

Happiness, holiday or every-day sort, is a matter of geography. It is that state farthest removed from selfhood.

If you are not playing (perhaps you are out of an engagement in a strange town) get out still be a purveyor of a bit of Christmas cheer.

"I haven't any money to buy gifts for passengers," mutter the Growl Brothers.

Perhaps not, but you're sure to have some books or magazines, or a joke book or two, in your trunk. Get them out! Take them to the nearest institution for human derelicts. If they make one poor bit upon the scrap heap of humanity throb with a pulse of wholesome human feeling you have given generously. To make a man laugh is to befriend the human family. To help him to one moment of genuine uplift is to perform a great deed.

Don't spend your Christmas alone. It is the one day of the year when loneliness is an intolerable condition. Rescue some one else from loneliness and signal his rescue by talking of the cheer and warmth and heart of the world.

Spend the last night of the old year alone, if you will, for it is a time of taking inventory, of looking yourself squarely in the face, of having things out with yourself. But be gregarious on Christmas, for it is the day upon which human lives warm themselves at the heartglow of their brothers. May that Christmas warmth endure through the New Year and through your lives, my play friends.

If Christmas were not a milestone of the progress of a great religion, or philosophy, it would have been well to establish a national heart-warming holiday. It fills the great need for that which for one day at least shall send the pendulum swinging away from the fierce fight for supremacy, the bitter battle for mere bread.

Whether Christmas shall be in retrospect what we anticipate, in these general good wishes, depends upon how much of Christmas cheer we have given out. If a flattened purse has forbidden the expenditure of one penny a flattened soul need not have refused a largesse of good wishes. A player may entertain with his gifts of voice and face and gesture, even though a had season may have hermetically sealed his wallet.

Christmas joy is a wave that rebounds upon the shore with the same volume and momentum with which it was sent forth.

THE MATINEE GIRL.

BEFORE THE REVOLUTION

WE have been made familiar by old-timers with the histories of the old Bowers Theatre, Barnum's Museum and Niblo's Garden, and we are often told of the high esteem in which the players who trod the boards in the period from 1840 to 1860 were held. Few, however, except the profound students of theatrical history, know what occurred in the New York playhouses one hundred years prior to that date.

It was the custom at that time in publishing the play bill to announce at the head: "By his Excellency's permission." George Clinton was Governor at that period, and it is interesting to observe his titles. They were as follows: "The Honourable George Clinton, Captain-General and Governor in Chief of the Province of New York, the Territories thereon depending in America; Vice-Admiral of the same, and Vice-Admiral of the Red Squadron of His Majesty's Fleet."

Notions from the newspapers illustrate how the plays were advertised. The curtain rose at 6 or 6.30 o'clock. It was not unusual for the play to be postponed "By reason of the bad weather." There were frequent changes of bills during the season. The following is from the New York Gazette, Feb. 20, 1739: "To-morrow (being Wednesday, the 21st of February) will be performed in Mr. Holt's Long Room the new Pantomime Entertainment in Grotesque Characters, called The Adventures of Harlequin and Scaramouch, or The Spanish Trick'd. To which will be added An Optick, wherein will be Represented in Perspective, several of the most noted Cities and remarkable Places in Europe and America, with a New Prologue and Epilogue addressed to the town. Tickets to be had at Mr. Holt's at Five Shillings each. This is the last time it will be acted."

On Oct. 30, 1740, the Punch's Company of Comedians acted The Norfolk Tragedy, or the Babes in the Woods. These babes certainly held their infantile age remarkably well, for they were reintroduced as "The Babes in the Woods" at Niblo's Theatre only a few years ago. Wax works seem to have been quite popular, as an announcement reads: "This is to acquaint the Curious that the Effigies of the Royal Family of England and the Empress Queen of Hungaria and Bohemia and others to the number of Fourteen Figures, in Wax (the Particulars of which are too numerous to be inserted here) are to be seen from 7 in the Morning to 6 in the Evening. Price One Shilling and Six Pence each Person; none to be admitted without paying. Our Time in this Town will be but short."

A year later this notice appeared, heralding a production of King Richard III:

By his Excellency's Permission:
At the Theatre in Nassau Street,
On Monday, the 5th day of March next,
will be presented
THE HISTORICAL TRAGEDY OF
KING RICHARD III.
Written originally by Shakespeare, and
altered by Colly Cibber, Esq.
In this Play is contained the Death
of K. Henry VI.; the artful Acquisition
of the Crown by K. Richard; the Murder
of the Princes in the Tower; the
Landing of the Earl of Richmond, and
the Battle of Bosworth-Field.
Tickets will be ready to be deliver'd
by Thursday next, and to be had of the
Printers hereof: Pitt, &c.; Gallery, &c.
To begin precisely at Half an Hour
after 6 o'clock, and no Person to be admitted
behind the Scenes.

On the night of the production the following further information was given:

To which will be added a Farce called
THE BEAU IN THE SUDRA,
and
On Saturday next will be presented
A Tragic-Comedy; called
THE SPANISH-FARER; or the
DOUBT DISCOVERY.
Written by Mr. Dryden.

Benefits were quite numerous. Here are a few notices that may be of interest. The management of the "Theatre in Nassau Street" announced:

To-morrow Evening will be presented,
For the Benefit of the CHARITY SCHOOL,
in this City,
A Tragedy, called
THE ORPHAN; OR, THE UNHAPPY
MARRIAGE.
Written by the ingenious Mr. Otway.

Rather an odd selection for such an occasion. Another announcement reads: "On Monday, the 25th Instant, will be presented the tragical History of King Richard III. To which will be added a Ballad Opera called Damon and Philida, and a favorite Dialogue called Jockey and Journey, to be sung by Mr. Woodham and Mrs. Taylor. As there wasn't much company at Love for Love, the Managers took the Profit arising by that Night to themselves and gave Mrs. Taylor another Benefit, who hopes that the Ladies and Gentlemen that favor'd the other Benefits will be so kind as to favour hers with their Company."

Miss Osborne must also have been a much disappointed person since: "By Reason of the bad Weather the Comedy called The Beau Strategem, with a Farce called Miss in her Teens, for the Benefit of Miss Osborne, is postponed till To-morrow Evening."

Still another quaint announcement reads: "For the Benefit of Mr. Upton, this Evening will be acted a Comedy (never play'd here before) call'd Tunbridge Walks; or, The Yeoman of Kent; to which will be added The Lying Volei. As Mr. Upton is an absolute Stranger, if, in his Applications, he should have omitted any Gentleman and Lady's House, or Lodging, he humbly hopes they'll impute it to want of Information, not of Respect." Mr. Upton furnished tickets at his "Lodging in Wyndham Street, near the Long Bridge, and at the Play House Door, the Night of Performance."

The following paragraph contains more than a suggestion of humor: "The Play design'd last Week for the Benefit of Miss George, having been attended with bad Weather and other Disappointments, the Company took that night to themselves, and agreed to give her a Benefit this Evening; when the Orphan, with the Mock Doctor, for the last Time will be presented."

Here is a review of a play by a dramatic critic of those days: "Thursday evening last the Tragedy of Cato was play'd at the Theatre in this City before a very numerous Audience, the greater part of whom were of Opinion that it was pretty well perform'd; as it was the fullest Assembly that has appeared in that House, it may serve to prove that the Taste of this Place is not so much vitiated or lost to a Sense of Liberty, but that they can prefer a Representation of Virtue to those of a loose Character. The Recruiting Officer will be presented this Evening."

The first half of the following bill was not intended for a joke, but it reads like one. "On Thursday Evening next at the Theatre in

Nassau Street will be presented by a new Company of Comedians a Tragedy call'd Othello, Moor of Venice, to which will be added a Dramatic Entertainment wrote by the celebrated Mr. Garrick, call'd Letha."

It is evident that capital was made out of freaks in those days. An announcement reads: "To be seen at the House of Mr. Edward Willet, at Whitehall. A Creature call'd a Japanese of about 2 feet high, his Body resembling a human Body in all Parts except the Feet and Tail. He

walks upright and performs various actions to Admiration, such as walking upon a Line, hanging and swinging to any Tune and sundry other Things too tedious to mention. The Sense and Agility of this Creature renders him worthy the Observation of the Curious. Attendance is given at said Place every Day in the Week (Lord's Day excepted) from 2 o'clock in the Afternoon till 9 at Night. Price, One Shilling for each grown Person; Children, Nine Pence."

A. WEL.

A MATINEE GIRL.

Ribbons, flowers,
Dainty lace,
Bunch of hair,
Pretty face.

Festive fluff,
Yoke that's laced,
Just above a
Princess waist.

Floating skirts,
Figure trim,
Unconcealing
Grace of limb.



Graceful curves,
Lingerie,
Ankles that are
Nice to see.

Eighteen summers,
Eighteen hours,
What heart can
Thy charm oppose?

THE NEW YORK DRAMATIC MIRROR

HENRY MILLER'S PRODUCTIONS.

Henry Miller is now generally recognized as one of the few American managers with artistic merit in plays and acting really counts. Mr. Miller has stepped into the theatrical arena at just the psychological moment, and his success has been both great and well deserved. The Great Divide, in which he and Margaret Anglin are appearing at the Princess Theatre, has set a new standard for the American drama. His introduction, too, of Alla Nazimova in a series of modern dramas has proved a financial as well as an artistic success. The great Russian actress has completely mastered the English tongue, and already stands among the foremost women of the Anglo-Saxon stage. Mrs. Le Moyne, in her Browning studies at the Majestic Theatre, is another immense success. Other plays under Mr. Miller's management are Brown of Harvard, with Henry Woodruff; On Parole, by Lewis Evans Shipman, with Charlotte Walker and Vincent Serrano, and The Light Eternal, by Martin V. Merle.

MRS. FISKE AND THE MANHATTAN COMPANY.

Mrs. Fiske and the Manhattan company, under the direction of Harrison Grey Fiske, are appearing at the Lyric Theatre, New York, in their most successful offering, Langdon Mitchell's The New York Idea. The play, which brilliantly satirizes social New York of to-day, and strikes particularly at the divorce epidemic, is without doubt the most notable play of the season, and is creating a vast amount of discussion. Its story is novel, interesting and amusing, and it has more clever lines than are to be found in any modern play of American authorship. The entire cast is all good natured, but the exposition of the divorce evil is none the less effective for all that. Mrs. Fiske and her associates have opportunity for some of the best acting they have ever offered. The role of Cynthia Karalatz, a volatile, attractive young society woman, brings Mrs. Fiske forward as a comedienne, and in this phase of her art she again proves herself unrivaled. Never has she been more fascinating, or acted with greater audacity and charm. Her associates contribute to what is practically a flawless performance. The Manhattan company is now in its third season, and many of its members have been with it since its inception. Its present membership includes John Mason, George Arliss, Charles Harbury, Dudley Clinton, Robert V. Percussion, Dudley Digges, George Hareourt, Richard Clarke, Robert Milton, Charles Terry, Marion Lee, Ida Vernon, Blanche Weaver, Belle Bohn, and Emily Stevens.

SAM S. AND LEE SHUBERT'S ATTRACTIONS.

The growth in the number of theatres and attractions controlled by the Shuberts has been the wonder in the theatrical world for the last two years. The success of the independent movement is now assured, as they own or control fifty-three theatres extending from Maine to Oregon, and Florida to Ontario. Among the stars directly under the control of the Shuberts are Sothern and Marlowe, Virginia Harwood, Henry Miller and Margaret Anglin, Mrs. Patrick Campbell, Lena Ashwell, Madame Nazimova, James T. Powers, Peter F. Dailly, De Wolf Hopper, Eddie Foy, and a host of others. Many other independent attractions are controlled by Harrison Grey Fiske, David Belasco, Walter Lawrence, and several other managers.

MRS. H. C. DE MILLE.

Mrs. H. C. De Mille, now finally ensconced in her commodious offices in the Astor Theatre Building, announces a list of plays for which she is agent that shows the great proportions to which her enterprise has grown. Among the plays controlled by her are Charles Klein's The Lion and the Mouse and Daughters of Men, Edwin Milton, Boyle's The Struggle, Everlasting, W. C. De Mille's Strongheart, W. C. and Cecil De Mille's The Genius, Hopwood and Pollock's Clothes, Dix and Sutherland's The Double Life, Belasco and De Mille's The Wife, The Charity Hall, Men and Women, Lord Chumley, The Lost Paradise, and The Main Line; Rose Kytina's The Gilded Age, Louis K. Anspacher's The Embarrassment of Riches and Anne and the Archduke John, besides many others. Mrs. De Mille is particularly well equipped, both in training and ability, to advise new writers as to their plays, as well as to revise and place them. In fact, this has become a most valuable part of her work, and one which is much to be commended.

BERTHA KALICH.

Bertha Kalich is appearing this season under the direction of Harrison Grey Fiske in The Kreutzer Sonata, Langdon Mitchell's adaptation of Jacob Gordin's play of that name. Her triumph in this powerful drama is unquestioned. Long before she became identified with the English-speaking stage she had won a great success in the original version of the play, which was written for her. Now, in the admirable adaptation which Mr. Mitchell has made, she has far exceeded that success, besides adding to the laurels that she won last season in Mouna Vanua and The Kreutzer Sonata. The Kreutzer Sonata, besides being a tremendously strong drama of emotions, is also a true and fascinating study of the effect of American influence upon foreign character. The action begins in Russia, and culminates in the famous ghetto of New York. The role of Miriam Friedlander is one that calls forth all Madame Kalich's powers. It grows in intensity throughout the action of the play, and culminates in a scene of overwhelming tragic force, in which Madame Kalich's acting has been likened to that of some of the greatest actresses of history. Mr. Fiske has surrounded Madame Kalich with an exceptionally fine company, including Theodore Roberts, George Soule Spencer, Jacob Katsman, Claus Engel, Henry Collins, Adrie Block, Jennie Beilfarth, Loretta Wells, Josephine Florence, Shepherd, Josephine Victor, and Gladys Huette. In the midst of her successful New York engagement at the Lyric Theatre last Autumn Madame Kalich was stricken with appendicitis and forced to interrupt her season and undergo an operation, which was entirely successful. Having completely recovered Madame Kalich resumes her tour at the Majestic Theatre, Boston, Dec. 24, and will visit most of the larger cities during the present season.

COHAN AND HARRIS.

Cohan and Harris, two energetic young managers, are rapidly forging to the foremost ranks of American play producers. Nothing seems to daunt these young men, and the present season is likely to prove far and away the best of their careers.

DAVID BELASCO'S ENTERPRISES.

David Belasco, the "Wizard of the Stage," has three tremendous successes in The Girl of the Golden West, with Blanche Bates; The Music Master, with David Warfield, and the latest success of all, The Rose of the Rancho. As to speak of Blanche Bates' wonderful presentation of the girl of the Far West, or of David Warfield's classic would be absolutely unnecessary. The two players have now become a household word. The Rose of the Rancho has introduced a new star to the bright galaxy whose advent has first been recognized and brought out by David Belasco. Frances Starr, a young girl yet in her teens, who until recently played ingenue parts in the Charlie Square Stock company in Boston and in Proctor's in New York, and who was brought into the cast of The Music Master to fill Minnie Dupree's place, has suddenly sprung into the ranks of the country's actresses. The strength of the play itself and Miss Starr's exquisite acting are nightly turning away hundreds from the Belasco Theatre. Mr. Belasco's new theatre, the Stuyvesant, now in course of construction in West Forty-fourth Street, will open in September, 1907, and will make another stronghold of the independents in New York city.

VANCE AND SULLIVAN.

The Vance and Sullivan attractions are everywhere playing to immense business. Probably no managers have had a more successful season, and none have a brighter outlook.

SERGEL'S EDITION OF PLAYS.

Sergel's Edition of Plays, published by the Sergel Dramatic Publishing Company, of Chicago, is most useful and handy both for the reader and player. The paper and printing is of the first quality, and the binding is stitched, not stapled with wire. Complete stage directions are given. The assortment is extremely large, and includes the latest successes, classical plays, rural comedies, Western plays, military plays, Irish plays, farces, minstrel shows, and vaudeville sketches. Among the plays are The Merchant of Venice, Camille, Carmen, Richelieu, The Lady of Lyons, Treachery of the Walls, School, Oreste, Alabama, The Ticket of Leave Man, and hundreds of others.

LASKY, ROLFE AND COMPANY.

Lasky, Rolfe and Company make a business of providing vaudeville managers with big attractions of superior excellence. Their first venture was Ye Colonial Sepette, and after that production their name attached to an act was a guarantee that it would be something out of the ordinary and far above the average. The Military Overture and the Girl with the Baton, the Immensophone, the Lasky-Rolfe Quintette, and the Fourteen Black Hammers were all successfully launched and are now playing. Hermann the Great is also under their management, and they have in preparation a sketch called Lincoln at the White House, with Benjamin Chapin as the star, and a musical comedy, and comic novelty, in which Rogers and Deely are prominent. A London office has just been established and the firm will send their acts back and forth across the ocean, giving theatregoers on both sides of the water the benefit of their superb productions.

ASKIN AND SINGER.

One of the few musical plays that have added distinctly to the fame of Chicago as a producing center, while adding much to the profits of the owners of the attraction, is The Umpire. After a record run at the La Salle, Harry Askin secured The Umpire for the road, and under his careful direction it has been a great success from the first night of its travels. Along with the new capacity houses came the clippings of the most excellent notices in all the papers. The Time, the Place and the Girl, another La Salle production, which Mr. Askin will place upon the road at once, beginning Christmas Day, has been doing immense business at the La Salle Theatre and will not be taken off before next May or June, judging from the present sustained capacity attendance. Like The Umpire, The Time, the Place and the Girl is distinctly a play set to music, and Mr. Askin seems to have very cleverly discerned the preference of the public by insisting on the full dramatic value of each play, keeping the music, in spite of its popularity and excellence as an entertaining feature, in its proper place. The same care in selecting the company and the same thoroughness in staging the production which have been the secrets of The Umpire's success have been observed in the plans to place The Time, the Place and the Girl before the public outside of Chicago.

BELLOWS AND GREGORY.

Bel lows and Gregory's, of 1440 Broadway, New York, is one of the largest and most complete theatrical exchanges in America. Plays, sketches and talent are furnished, and stock companies are formed in the quickest and most reliable manner.

CHICAGO SHOW PRINTING COMPANY.

The Chicago Show Printing Company, of 128-130 Fifth Avenue, Chicago, is one of the largest and best of the theatrical printers and engravers in Chicago. Only the best work is produced. Specialties are made of type and engraved posters, and commercial, circus, railroad and theatrical printing.

AL H. WOODS.

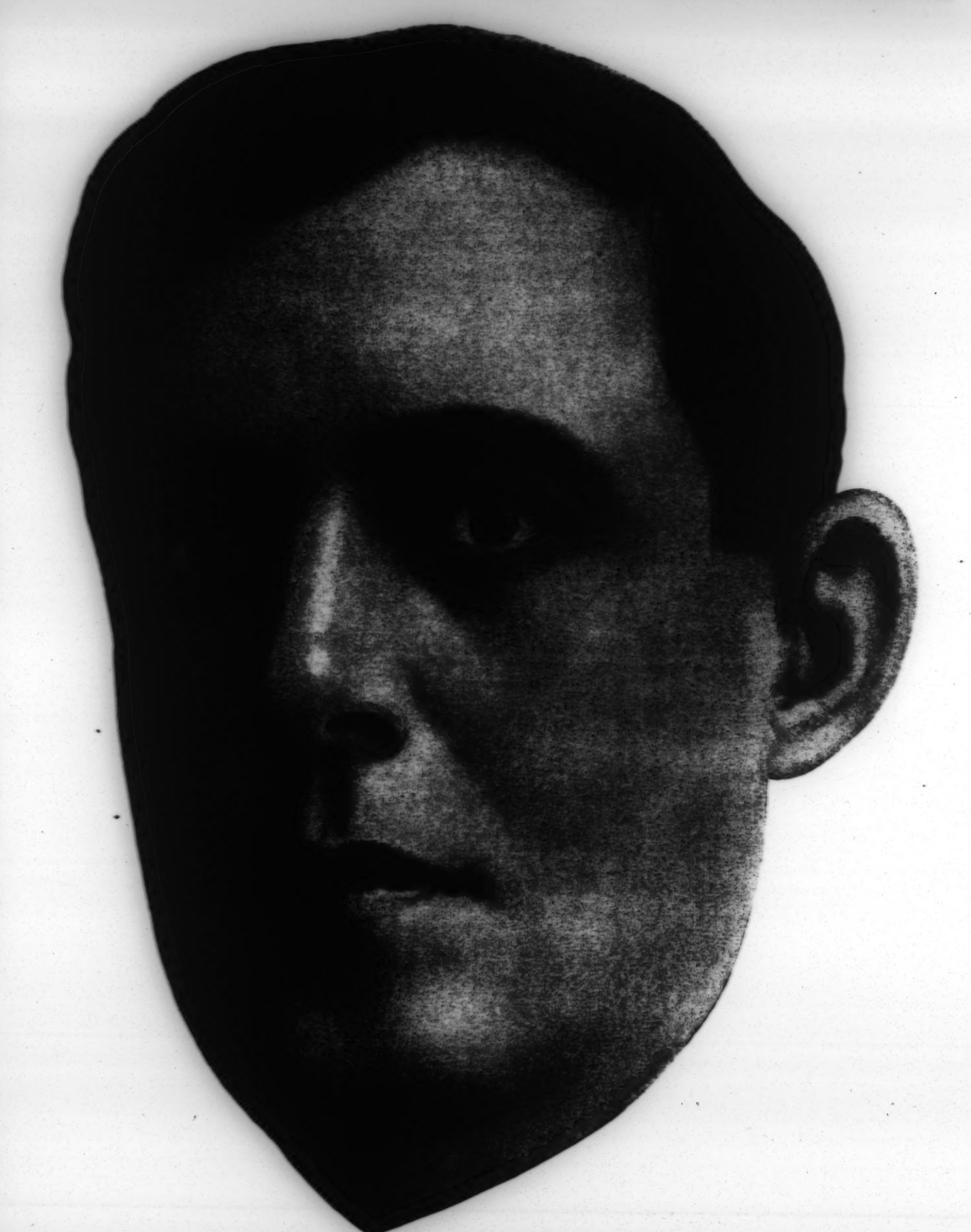
The Al H. Woods productions are more numerous and better than ever this season. They include The Gambler of the West, Nellie, the Beautiful Clock Model, Chinatown Charlie, Bertha, the Sewing Machine Girl, Secrets of the Police, Fallen by the Wayside, Ruled Off the Turf, Louisa Weston in Richard Goldstein, Out West, and a score of others. Al Woods is certainly the king of the popular priced houses, and his productions probably reach a larger audience than that of any other manager.

W. B. PATTON.

The prolific comedian, W. B. Patton, presented to the public by his manager, J. M. Stuart, is a young man, rather slim looking, six feet high and wide across, with rounded head and which, to touch the scales at 171 pounds. At one time he possessed a beautiful allowance of curly auburn hair. The curls and auburn still remain, although the allowance has been cut down. Mr. Patton is this season appearing in his new Western play, The Slow Poke, and, by the way, there are a great many people going to see him every night. Mr. Patton is the author of The Slow Poke, The Minister's Son, The Last Rose of Summer, A Big Old Fox, When We Were Friends, and also The Little Homestead, in which his partner, William Macaulay, is appearing with great success this season.

CENTRAL STATES THEATRE COMPANY.

The Central States Theatre Company, with headquarters in the Grand Opera House, Chicago, now controls one of the principal circuits through the Middle West. They have houses in Waukegan, Chicago Heights, Princeton, Harrisburg, Peru, Greenport, Findlay, Piquette, Spring Valley, Sheldon, Mt. Carmel, Marion, and Belvidere in Illinois; Mableton City, Hammond, and La Porte in Indiana, and Lake Geneva, Racine, Two Rivers, Monroe, and Platteville in Wisconsin.



W. B. PATTON.

THE SAVAGE ENTERPRISES.

Henry W. Savage is now among the three or four most prominent American theatrical managers, and his productions this year eminently fit him to hold this rank. Chief, perhaps, among these attractions is Giacomo Puccini's latest grand opera, Madama Butterfly. This work, by the composer of La Tosca and Whistled from one end of America to the other, and the Kramer people are quite sure that "Won't You Let Me Put My Arms Around You," by the same author, Bob Adams, will more than duplicate the hit made by its predecessor. "Will the Angels Let Me Play?" and "Choderella" are also in the Kramer catalogue, which is a guarantee of their excellence. Professional parlors, with competent men in attendance, are maintained both in New York and Chicago, and performers who wish to try over anything in the catalogue are cordially welcomed. Those who cannot call personally can communicate with the firm by mail and they can rest assured that their requests will be attended to with promptness.

CHARLES E. BLANEY'S ENTERPRISES.

In the popular-orient theatres Charles E. Blaney is a name to conjure by. His knowledge of what the public wants comes pretty near infallibility, and it is safe to say that the percentage of failures among his plays is as low as that of any manager in the country. This year his attractions are better and more popular than ever. They include Harry Clay Hancy in The Boy Behind the Gun, Laura Jean Libber's Parted on Her Bridal Tour, W. H. Turner in The Man and the Monkey, the Russell Brothers in The Great Jewel Mystery, Lottie Williams in My Tom Boy Girl, Cecil Spencer in The Girl Raffles, and a score of other plays.

THE VICTOR KREMER COMPANY.

The Victor Kremer Company, music publishers, with offices at 1413 Broadway, New York, and 30 Dearborn street, Chicago, has become firmly established through the publication of the kind of songs that help to make reputations for performers. "Not Because Your Hair is Curly" is being sung and whistled from one end of America to the other, and the Kramer people are quite sure that "Won't You Let Me Put My Arms Around You," by the same author, Bob Adams, will more than duplicate the hit made by its predecessor. "Will the Angels Let Me Play?" and "Choderella" are also in the Kramer catalogue, which is a guarantee of their excellence. Professional parlors, with competent men in attendance, are maintained both in New York and Chicago, and performers who wish to try over anything in the catalogue are cordially welcomed. Those who cannot call personally can communicate with the firm by mail and they can rest assured that their requests will be attended to with promptness.

WILLIAMS AND WALKER.

Williams and Walker's new play, Bandana Land, will eclipse all records ever attained by these two most popular of negro comedians, not excepting Abyssinia, which, in spite of managerial difficulties, is proving an immense success. It would be needless to speak personally of Williams and Walker, for their names are now household words wherever the English language is spoken. In the theatrical line they are the leaders of their race. To see Williams and Walker is to be delighted. This is an axiom recognized by all playgoers.

ALICE KAUSER.

Alice Kauser, in her office at 1401 Broadway, controls this year an unusually large number of plays, both for regular performance and for stock. Miss Kauser has long been known as one of the foremost playing brokers of the country, and she is constantly increasing her prestige. She has won great praise lately for her fearless prosecution of play pirates.

ensis. They also control the People's Theatre in Chicago.

MATTERS OF FACT.

Mr. and Mrs. Perkins Fisher have a record in vaudeville of which they may well be proud. For eight consecutive seasons they have been presenting the same sketch, The Half-Way House, always meeting with warm approval. The sketch has been elaborated into a three-act comedy, and any manager who is looking for a good attraction for next season can feel reasonably certain of success if he secures the Fishers and their valuable play for a starring tour. Mr. Fisher is one of the quaintest and most natural character impersonators of the day, and his study of the rural hotelkeeper is a rare treat to lovers of good acting. Mrs. Fisher is very charming in the role of the actress.

The Meredith Sisters, the girls who started "Hilawath" on the road to popularity, are considered by the press and managers one of the very best sister teams now in vaudeville. Their costumes are elaborate and costly, and they carry several acts of special scenery that add greatly to the effect of their turn. During their recent tour of a greater part of the world they had costumes made in each country they visited, and these costumes are used with appropriate songs. Taken all in all, they have one of the most original, novel and pleasing specialties now before the public. They have offers to star next season in musical comedy, but may possibly go to London instead. Their bookings are in the hands of George Homans.

Kilnst and Gansolo's attractions are always among the best of the popular priced plays, and this season is no exception to the rule. The attractions which are filling the houses at every performance include Across the Eastern Continent, Queen of the Cattle Range, The Rocky Mountain Express, The Four Corners of the Earth, On the Bridge at Midnight, James Bore in Minkari, and The Hearted Jim.

Harry R. McClain, who is now supporting Paul Gilmore in At Yale, is one of the best heavy in the profession. He is popular in every city in the country.

ZAZELL AND VERNON.

Zazell and Vernon are a team of eccentric comedians who have been well and favorably known in vaudeville for the past few years as "top-notchers" in their peculiar line of work. They combine agility,



Photo Marceau, Los Angeles.
ZAZELL-VERNON CO.

ity, strength, talent and a sense of humor in just the proper proportions, and never fail to arouse the risibilities of even the most apathetic audience. Their sketch is called *The Elopement*, and is provided with a plot that is easily followed, though the act is all in pantomime. The attempts of the young lover (B. S. Vernon) to elope with his sweetheart (Kathryn Hefron), while his efforts are constantly frustrated by his bungling friend (H. H. Zazell) and a watchful mamma (Helen Hefron), always provokes hearty laughter. The act has a complete setting of trick scenery and several startling mechanical properties are employed.

BAILEY AND AUSTIN.

Fred Bailey and Ralph Austin, known as "The Two American Beauties," are acrobatic comedians whose motto is "gincer," and the vim and energy that they put into their work is remarkable. They use eccentric make-ups, and have a routine of knock-



Photo Hallick, N. Y.
BAILEY AND AUSTIN.

about tricks that defy description. Their only object while on the stage is to keep an audience laughing loudly, and it must be recorded that they always succeed in their endeavors. Mr. Bailey was formerly a member of the team, Bailey and Madison, and Mr. Austin is late of the *Twining Austins*, and both have individual reputations as expert funmakers.

KATIE BARRY.

Katie Barry is an English comedienne, who has a personality that is all her own, and which has never



Photo Marceau, Boston.
KATIE BARRY.

yet failed to impress an audience. Her manner of dressing and acting every part that has been entrusted to her has shown her to be possessed of extraordinary originality, and her sense of humor is so keen that lines spoken by her take on a new meaning, and cause her hearers to chuckle with delight. Her successes in *A Chinese Honeymoon* and *Pantana* are well remembered, and her singing of the song



Photo Baker, Columbus, O.

EVERHART.

"I Want to be a Lady" will be remembered for years. Last season she appeared in vaudeville and created a furore with "Have You Seen My Henry Brown?" in which she introduced a lot of comic "patter" that invariably brought down the house, and caused her to be imitated by innumerable mimics.

discovered that wooden hoops could be made to do many seemingly impossible tricks when properly handled. He began to practice with ordinary small hoops, such as are rolled by children, and soon was able to make them do his bidding, by simple twists of his wrists. He then procured a number of bicy-



MARSHALL, THE MYSTIC.

This season Miss Barry was featured in *Mile. Sallie*, but it is more than likely that she will return to vaudeville in the near future.

THE GREAT EVERHART.

The Great Everhart, who is as well known all over Europe as he is in his native land, is the man who

de-wheel rims and found that they were better adapted to use on the stage, and framed up an act in which he had any number of complicated movements. When he presented it for the first time it created no end of comment. Since then he has elaborated the specialty, using hoops of all sizes, and employing two assistants to make the specialty more



Photo White, N. Y.

JOSEPH CARROLL AND WILL J. COOKE, (Cooke and Carroll.)



Photo White, N. Y.

attractive. After a great success in America he went to Europe, and created a sensation. For the past few years he has spent most of his time abroad, playing long engagements in the principal cities. His salary is very large, and being a *vaudeville* performer, he has built for himself a splendid residence in Columbus, O., in which he expects to take his wife and children to reside from the stage.



HAL GODFREY.

MARSHALL, THE MYSTIC.

Marshall, the Mystic, is a vaudeville entertainer who has won fame on both sides of the ocean. He is a juggler with the comedy instinct highly developed and introduces in his act a lot of quaint and original business that always leaves his audiences in rare good humor. He makes a specialty of maneuvering with all sorts of hats, and in these articles of apparel has discovered possibilities that no other performer has ever dreamed of. In the principal cities of Europe, Marshall enjoys a reputation second to none as a performer and he can point with pride to long and successful engagements in almost every big city on the other side of the ocean. In addition to his cleverness as a performer, Marshall is a keen observer and a very able writer, as his extremely interesting letters to *The Mirror* prove most con-



Photo White, N. Y.
SELBINI AND GROVINI.

clusively. These letters were widely read, as they contained not only important news, but valuable hints to vaudeville performers who were contemplating European tours.

COOKE AND CARROLL.

Joseph Carroll and Will J. Cooke formed a vaudeville partnership at the beginning of this season, and have been appearing ever since with success in a bright conversational and singing specialty written for them by Junie McCree. They are both clever men of extensive experience, and understand the



Photo White, N. Y.
EDWARD N. DANO.

demand of vaudeville patrons to a dot. Mr. Carroll was formerly a member of the team of Fisher and Carroll, and played a prominent part with *Lew Fields*. It happened in Nordland for two seasons. With Mr. Fisher he starred in *The Lobster*, *Put Me Off at Buffalo*, and *That's All*, and has played every

THE NEW YORK DRAMATIC MIRROR

the theatre of prominence in the United States. He, too, late of Cooke and Don and Cooke and Don, formerly won a splendid reputation as a singer in the leading vaudeville theatres. He and Mr. Carnil make a team that would be hard to beat in their line of work.

HAL GODFREY.

Hal Godfrey is a young American comedian who has been before the public only a few seasons, but who has already scored a distinct success in vaudeville. He is the son of Mr. and Mrs. Al. W. Fison, and it may easily be seen that he inherits his talent. For the past year he has been in England, and from reports received has made an unqualified hit in London and



JOHN AND ALICE McDOWELL.

the Province in his sketches. A Very Bad Boy and others, his dancing having made an especially strong impression. Mr. Godfrey was booked to sail for New York on Dec. 18 on the "Kaiser Wilhelm Der Grosse," so that he would arrive at home in time to eat his Christmas dinner with his parents. He expects to go back to England early in March to fill engagements already contracted for.

SELBINI AND GROVINI.

William Selbini and Jeanette Grovini are vaudeville performers in the acrobatic line, who have a phenomenal act combining strength and agility that creates a stir everywhere it is seen. Miss Grovini does all the "understanding" in the act, which combines tumbling, acrobatics, unique bicycle feats and difficult juggling, which have required many years of hard practice. Both members of the team have been in the profession since they were two years of age, and their families for generations have been performers. They do the only act of its kind in the world, and as a consequence their services are constantly in demand in the best houses. In addition to their regular feats, Mr. Selbini has a sensational and difficult trick that he performs occasionally upon request of managers, or in the event of a challenge.

EDWARD N. DANO.

Edward N. Dano is this season leading man with Valerie Bergere. Mr. Dano is a singer and was formerly in comic opera. He has a robust tenor voice of fine quality, and at the close of the Bergere tour, June 28, 1907, he will sail directly for Italy to study for grand opera. Mr. Dano was so successful in Miss Bergere's production of Carmen, in which he played Escamillo, that Miss Bergere advanced him to the leading roles this season.

SMIRL AND KESSNER.

Harry Smirl and Russ Kessner are leading lights in the vaudeville world, being known throughout the United States as a team who know how to keep things going in lively fashion. In an act that contains original and effective acrobatic work with dancing and comedy of a gaggy sort. Mr. Smirl is an artist who takes a decided interest in his work, and is constantly improving his tricks, while Miss Kessner is a comedienne of engaging personality, whose activity is remarkable, and whose humor is very infectious. In the act is introduced a very intelligent noodle that seems possessed of almost human intelligence, and adds greatly to the value of the specialty.

JOHN AND ALICE McDOWELL.

John and Alice McDowell, whose portraits appear adjacent, are a high-class vaudeville team who are meeting with success this season with Stephens and Linton's My Wife's Family company. Alice McDowell is playing the part of Sally Hagg, and her husband is playing the part of Doc Knott.

MR. AND MRS. GARDNER CRANE.

This season Mr. and Mrs. Gardner Crane, two of the most popular and best-dressed headliners, are making a forty weeks' tour of the first-class vaudeville theatres, where for several years they have been favorites. They are presenting a one-act comedy, entitled Everybody's Up, something really new to the



MRS. GARDNER CRANE.

vaudeville stage, in which they impersonate twelve dissimilar comedy characters of various nationalities and walks of life. These characters are woven into an extremely interesting detective story, filled with laughable situations and funny dialogue. Before going into vaudeville both Mr. and Mrs. Crane were well known on the legitimate stage—Mrs. Crane as a clever character actress and Mr. Crane as a popular leading man. In Everybody's Up they have the assistance of three competent players, and furnish one of the best entertainments known to the vaudeville stage to-day. Next year Mrs. Crane is to make her debut as a star in a new comedy-drama by a well-known New York newspaper man. Mr. Crane will then retire from the stage to become the manager of his clever young wife.

JAMES HARRIGAN.

James Harrigan, who is known in many parts of the world, especially in the United States, as Harrigan, the tramp juggler, is a versatile entertainer, who

began his career twenty years ago as a comedy juggler, doing some of the things with clever hands and a few other high-kicks. When he began to use the glass-bowls because they were cheap and easy to get, and they made such a hit that he has been selling them ever since. He was the first comedy juggler to introduce into his act an act of this kind, and many of the quaint bits of songs he originated have passed into the vocabulary of the people. Mr. Harrigan does not depend upon his juggling tricks for his success, so he has a wonderfully funny monologue that he delivers with so much action and ginger that his hearers are moved to unusual hilarity.

EVA WILLIAMS.

Eva Williams has won an enviable reputation for herself by her extremely clever delineations of the various sides of the character of the little New York street waltz originated by the late "Mike" Wolf in his drawings. Miss Williams has remarkable talent, wonderful temperament, and a magnetism that is positively irresistible. She has the rare quality of being able to move an audience to tears or laughter at will, and much of her humor lies close to the line at which tears and laughter intermingle in a way that prevents the spectator from giving way fully to either emotion, but keeps him tensely and delightfully between the two. To do this successfully requires genius of a high order, and this Miss Williams undoubtedly has. For several seasons she has been playing in vaudeville with Joe Tucker in sketches Skins' Finish and Driftwood, and this year they are offering Skins' Return, in which the



Photo Sands & Brady, Providence.
GARDNER CRANE.

further adventures of Mary Ellen-Poot and her "steady," Skins' Dooley, are shown most interestingly. Miss Williams will have a proper opportunity some day, and will, if provided with a part suited to her capabilities, give an account of herself that will place her well toward the top of the ladder that leads to fame and fortune. It seems astounding that an artist of her talent should have remained "undiscovered" by managers who claim to be always on the lookout for players who are exceptionally gifted.

GABRIEL AND LAMAR.

Master Gabriel and Al. Lamar are now appearing in vaudeville, in Mr. Lamar's one-act comedy, Rattle's Visit. They first appeared in vaudeville six years ago with a black-face act, and since then have been connected with such companies as Oscar Hammerstein's Sweet Marie, at the Victoria Theatre; (Gabriel being the original Monsieur Kich); Nat M. Wills' A Son of Host; (Gabriel originating the parts of Johnny Boston-Beane and the Sacred Owl); and Buster Brown (original production), Gabriel originating the famous stage character, Buster. Gabriel

still plays Buster in his new sketch. He will be starred next season in a new play now in course of preparation.

VALERIE BERGERE.

Valerie Bergere is one of the most successful women headliners in vaudeville, and the only one with a stock company. Five seasons ago Miss Bergere arrived in vaudeville under the auspices of Perry G. Williams.



Photo Hall, N. Y.

KATIE ROONEY.

and so successful was the venture that "time all filled" has become her motto ever since. Miss Bergere has produced five acts, every character being different. Billie's First Love, by Grace Griswold; Jimmie's Experiment, by Roy Fairchild; His Japanese Wife, by Grace Griswold; a tabloid version of Carmen, by Marie Doreau; A Bowery Camille, by Roy Fairchild. Every act is produced complete in every detail, under the personal direction of Miss Bergere, who is also her own business-manager.

KATIE ROONEY.

Katie Rooney's versatility as a comedienne is well known, but her appearance in vaudeville this season in a character entirely foreign to anything she has hitherto attempted was a complete surprise. Like the other members of the famous Rooney family, she takes advantage of her hereditary talent for singing and dancing, and her specialties in that direction, together with her humorous personality, make her present offering a most unique success. Miss Rooney will remain in vaudeville until next season, when she expects to star in a revival of one of her old plays.

KENNEDY AND ROONEY.

Clayton Kennedy and Mattie Rooney have decided to dissolve partnership in vaudeville May 12, 1907, but will, of course, continue the same, as usual, next season, in a big new comedy sketch that Mr. Kennedy has written around a novel and actual occurrence in theatrical life. The characters will be familiar to theatregoers, but the situations and story are all original, and besides serving to introduce Kennedy and Rooney's well-known specialties, will tell a tale of comedy and pathos in a legitimate manner. Special scenery in abundance will be used, the act being in three scenes, and everything will be done



Photo Morrison, Chicago.

SMIRL AND KESSNER.



Photo Hall, New York.

KENNEDY AND ROONEY.



Photo Marcus, Los Angeles.

EVA WILLIAMS.

to make it a bigger success than their present eccentric sketch, *The Happy Madonnas*. The new act will make it necessary for Mr. Kennedy to carry a company of four, besides Miss Henry and himself, and all the stage hands and extras will be used. Full details and the title of the act will be announced later.

THE FOUR RIANOS.

The Four Rianos are vaudeville headliners who have a specialty unlike anything else now being presented. They are made up as monkeys, and give a very natural and highly amusing imitation of the tricks of the funniest animals on earth. The specialty is one over which children show the greatest enthusiasm, and the houses in which they play are invariably filled at matinees with crowds of youngsters who laugh in glee as they watch the Rianos

go through their performances. The Rianos' greatest hit was scored last year, when they spent almost the entire season at the New York Hippodrome, having been engaged by Thompson and Dundy as one of the special features of the jungle scene in *A Society Circus*. They are now touring the principal vaudeville houses with their usual success.

PAPINTA.

Papinta has been on the stage for several seasons, and from her start in the profession has always been a headliner, on account of the elaborate nature of her performance and the care with which it is presented. She is at present the most popular exponent of electric and calcium dances now before the public, having an equipment that cost thousands of dollars, and a grace and charm that are the real basis of her success. Everything that can possibly be used to

add to the effectiveness of her specialty is introduced, including massive mirrors that make it appear that twenty Papintas are dancing at the same time. At present Papinta is appearing in the West, her season being fully booked up to the end of next May, when she intends to retire for the summer months to her splendid stock ranch in California, where she will look after her colts that are being raised there for racing purposes.

MAYME REMINGTON.

Mayme Remington is a very energetic young woman, who, through talent, perseverance, and a business capacity possessed by few performers, has won for herself an enviable position in the vaudeville

world. She is assisted by several pickaninnies, and by her kindness and the good care she takes of them has endeared herself to the audience, who would champion her cause no matter what the opposition might be. Miss Remington was the first performer to introduce character changes in a pickaninnies act, and is also responsible for several other novelties in this line of work. Her specialty, from beginning to end, shows an originality of thought and method that is highly commendable, and as she looks after the stage management of the act, she deserves all of the credit for its popularity. She has taught the pickaninnies every trick they do, and by constantly improving her act keeps it as a continuously greatest. Miss Remington is booked solid in the leading houses until August, 1907.



Photo Hall, New York.

THE FOUR RIANOS.

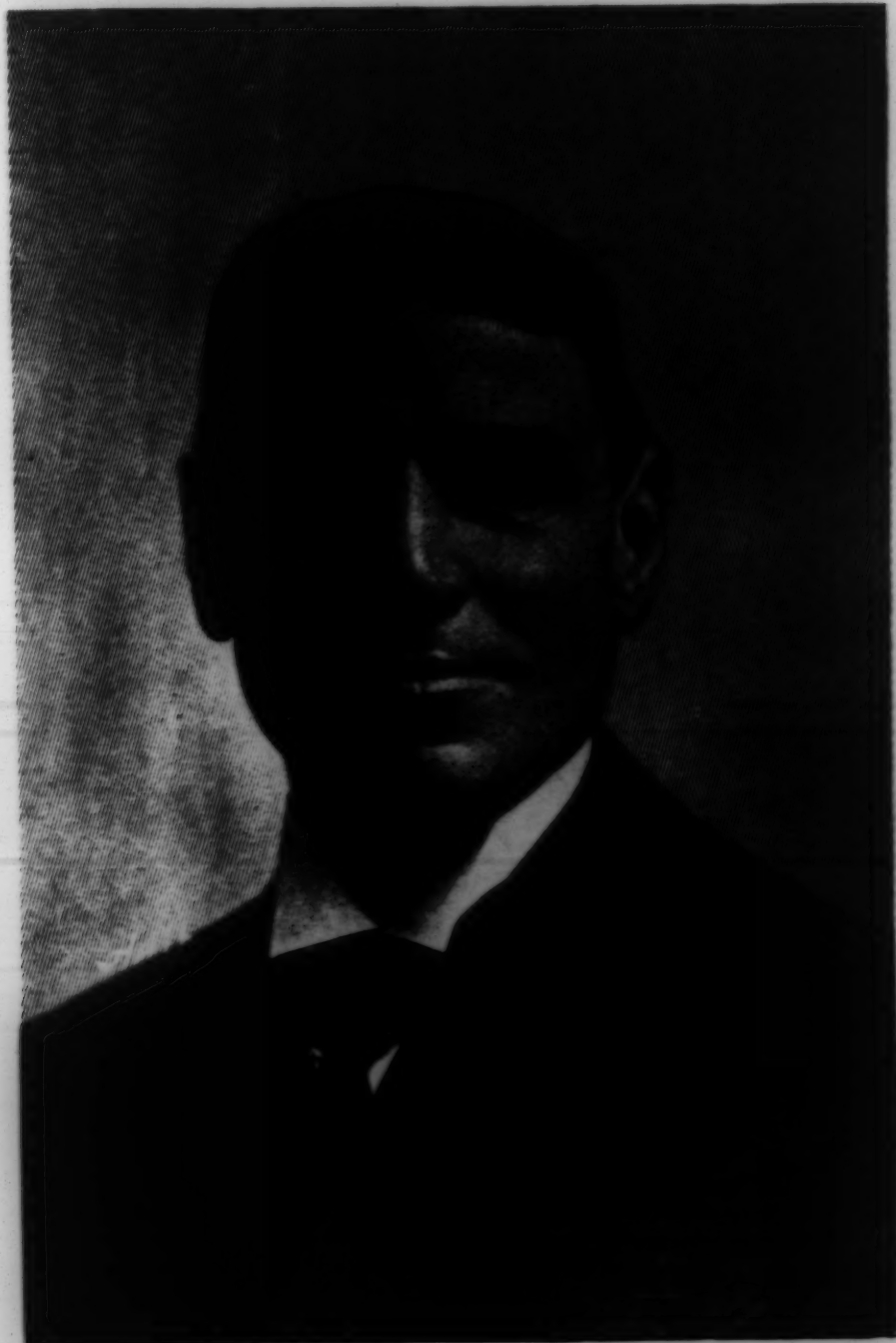


Photo Hall, New York.

JAMES HARRIGAN.

VINA NOBLE.

Vina Noble, who has headed the Noble Brothers' company for the past ten years, has an enviable reputation as one of the most versatile actresses in the Mid-



Photo Lusswell, Chicago.

VINA NOBLE.

dle West, her vivacity and petite figure enabling her to excel in soubrette work. Preparations are being made for a feature bill for this talented little lady next season.

BERT ANDRUSS AND AGNES HERNDON.

Agnes Herndon is with Croston Clarke in his new play, A Ragged Messenger, and has made a pronounced hit as Mrs. Tallhurst, a dashing society comedy role, which she originated. Her witty sayings are greeted with much merriment. Mr. Andrus is appearing with The Chansman in the South, playing the difficult role of Silas Lynch, the mulatto Lieutenant-Governor of South Carolina. His actor has been highly praised by press, public and managers.

MARION SHIRLEY.

Miss Shirley is successfully playing the part of Betty Shackleton in Ned Wayburn's Futurity Winner. She began her career in 1900 as leading ingenue in a stock company in Buffalo, N. Y., and resigned to create the role of Nellie Durkin in Dan Sully's The Parish Priest. Last season she was featured as Madge in In Old Kentucky. She is a studious little actress and her advancement is well deserved.

TOM MARKS.

Tom Marks, whose portrait appears in this number, is the comedian and proprietor of Tom Marks' Stock company. He has been playing in the West for the last two years, where he has purchased a ranch and considerable city and farm property. He intends to make it his permanent home in the near future.

GENEVIEVE BLINN.

Genevieve Blinn, a young California actress who is winning praise this season as leading lady with Ezra Kendall in Swell, Elegant Jones is equally at home in comedy and emotional roles. Miss Blinn is receiving the highest notices from the newspapers in all the cities in which she has appeared, and her future is a bright one.

LEONARD ROWE.

Leonard Rowe is this season leading man of the Dot Karroll Stock company, playing the larger cities of



Photo Otto Sarony Company, New York.
HELEN WHITMAN.

the East, where he has received some very flattering notices. He starred successfully for several years at the head of his own company, the Rowe-King Stock company. Next season he is to be featured in a magnificent production of a romantic play which has recently been successfully produced.



Photo Deloit, Fall River, Mass.
LEONARD ROWE.

E. S. WILLARD'S TOUR.

E. S. Willard, the famous English actor, is now touring the country under the business management of Charles A. Moore. His chief new offering this year is Colonel Newcombe, in which Harbison Tree made such a success in London. This and Mr. Willard's regular repertoire are packing houses at every performance.



Photo Otto Sarony Company, New York.
GENEVIEVE BLINN.

LOTTIE BLAIR PARKER.

Lottie Blair Parker's 'Way Down East and Under Southern Skies are known to playgoers everywhere, and David Corson, her latest drama, promises to equal the splendid records of the other plays. A modest one-act play, The White Rose, was her stepping stone to success. It was written ten years ago, and Daniel Frohman presented it, with Georgia Cayvan, Edie Shannon, and Mrs. Whiffen in the cast. Soon afterward 'Way Down East was written. It is now in its tenth successful season. Under Southern Skies was produced six years ago and since that time three companies have been presenting the play under the management of Harry Doel Parker. Lottie Blair Parker's recent dramatization, David Corson, is now in its second prosperous year and the indications are that it will wear as well as her previous successes.

KILROY AND BRITTON.

The Kilroy and Britton attractions this year are better than ever. They include The Cowboy Girl, with Gyp and her frisky broncos; The Candy Kid, a musical novelty; The Trust Busters, a new "has-been-boom" fun show," and An Aristocratic Tramp. Julia Rowland is featured in The Cowboy Girl, and Roy Raymond in The Candy Kid.

FRANCIS, DAY AND HUNTER.

Francis, Day and Hunter have for many years been known as one of the most prominent music publishing firms in London, and many of the songs that have been sung and whistled around the world have been issued from their offices. For several years they were represented in the United States by an agent, but a couple of years ago they determined, owing to the growing popularity of their publications, to establish a branch of their business in New York. This branch was established not only to handle the music that originates in England, but to publish the best efforts of America's leading writers and composers. With this end in view, they have contracted with William Jerome and Jess Schwartz, who are



BERT ANDRUSS AND AGNES HERNDON.

responsible for "Bedulla," "Mr. Dooley," and dozens of other hits, for the exclusive rights to all of their compositions for a term of years. They also control the services of several other well-known authors and musicians and are fully equipped to meet every possible demand. The brightest feathers in the firm's cap at the present moment are the exceedingly tuneful numbers used in The Belle of Mayfair (by Leslie Stuart, of Phrodora fame), the great musical comedy success of the London season, and which is now at the beginning of what promises to be a brilliant run at Daly's Theatre, New York. The headquarters of Francis, Day and Hunter in London are at 143 Charing Cross Road, and 22 Denmark Street, and in New York they are located at 15 West Thirtieth Street, between Broadway and Fifth Avenue.



Photo Falk, New York, 1906.
PEARL EYTINGE.



Photo Young & Carl.

MARION L. SHIRLEY.

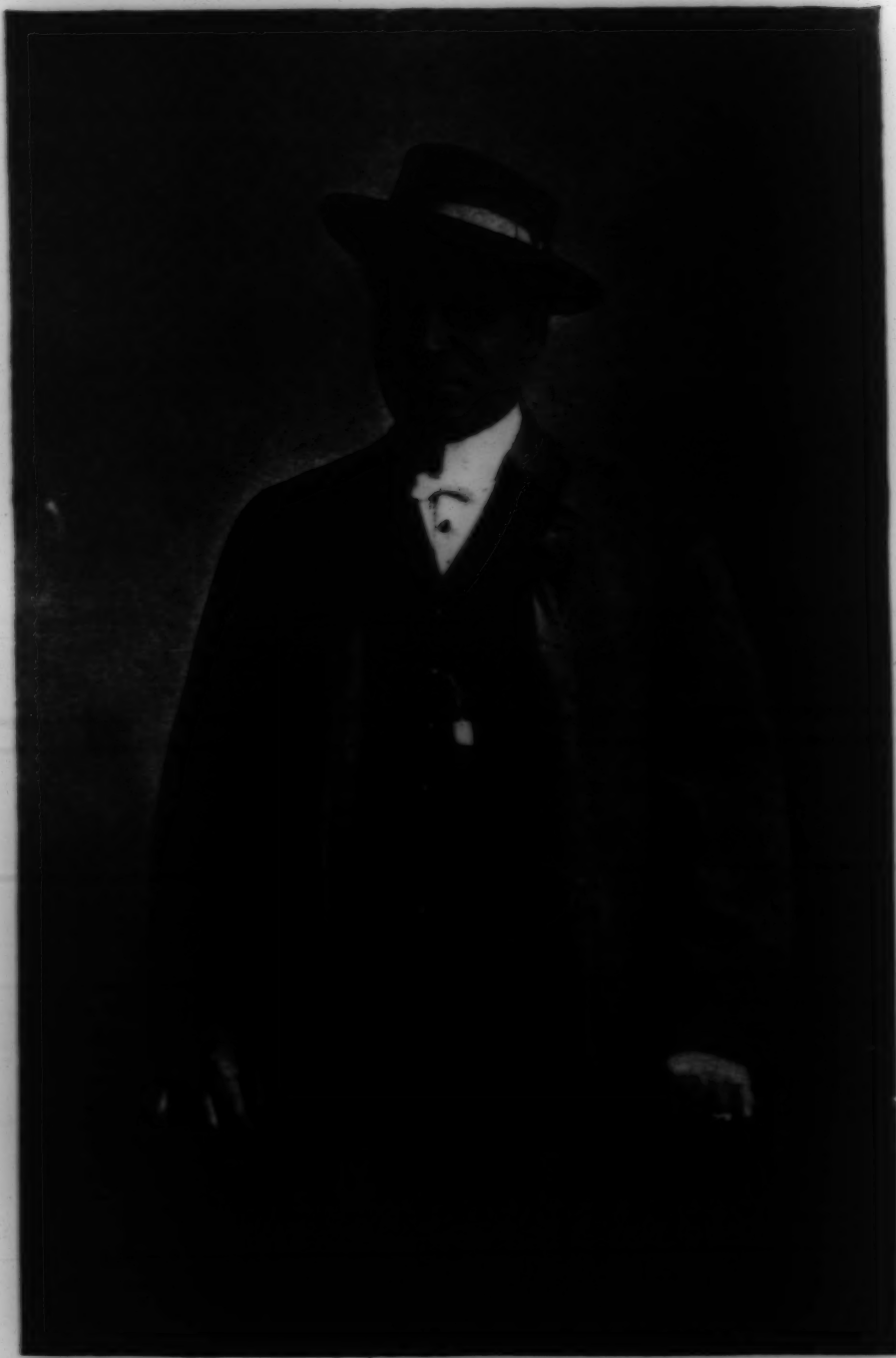


Photo Buck.

TOM MARKS.

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MERRY CHRISTMAS TO ALL

IRENE ACKERMAN.

Irene Ackerman, whose picture appears below, will soon make her vaudeville debut in connection with Eugene Hollis, assisted also by a small company. In a sketch written by Miss Hollis entitled Two Women and a Butterfly. Already, on the strength of her well-known ability in the legitimate drama, Miss Ackerman has secured advantageous bookings over the leading circuits and the date of her first appearance, early in January, will be announced shortly.



Photo Walery, London.

WILLIAM MACAULEY.

William Macauley, of the firm of Macauley and Patton, who is enjoying a most prosperous season in The Little Homestead, will next season appear in a new society drama entitled When We Were Friends, written for him by his partner, W. B. Patton. Mr. Macauley will appear as a New York society man. Mr. Patton, his partner, will continue next season in his great success, The Blow Poke. Other attractions on the road next season will be The Little Homestead, The Minister's Son, etc. The above companies will be routed by J. M. Stout, who has been connected with this firm for several years.

FRANK LEAKE STOCK COMPANY.

In another column is a cut showing the Frank Leake Stock company, which is filling a very successful engagement in El Paso, Tex. It is one of the strongest stock companies to-day to be found in the United States, and yet it is playing in a city of only 40,000 people. There is no one who knew the circumstances, either in or out of El Paso, that credited Manager Leake with ever succeeding in so small a place with so strong and expensive a company, but after the success that was attained on the one hundredth performance, on Sunday night, December 9, there can be no doubt that brains, energy and shrewd management, backed up by a good company, will always succeed. Manager Leake has spent twenty-seven years in the newspaper and theatrical business, but during the past ten years has been out of the show business, and says he is making a reputation for himself and some day will step into the largest cities with his company and will make some of our bigger stock companies take their hats off to him.

POLLARD'S LILLIPUTIAN OPERA.

Pollard's Lilliputian Opera company ends its successful American tour on Jan. 31 and then sails for Honolulu, whence it goes to Australia, the Philippine Islands, Hong Kong, Shanghai, Kobe, and Yokohama, returning to San Francisco in March, 1908. This will



Photo Gehrig, Chicago, Ill.

WILLIAM MACAULEY.

be one of the longest tours ever made by an opera company.

DOT KARROLL.

Dot Karroll, the versatile, is now starting with her own company throughout the Eastern territory. At the present time she is creating a great sensation by her wonderful rendition of Salome in Gordon and Bennett's production of The Holy City. She is considered by press and public to be one of the best impersonators of her character in America, while as a "tough" girl she has few equals. The present character is a daughter of Ishmael.

RUSSELL BROTHERS.

The Russell Brothers, John and James, the famous female impersonators, are this season making one of the greatest hits of their careers in Our Irish Servant girls, under the management of Charles E. Hines. The antics of these two imitable comedians are ex-cruciatingly funny and fill the theatre in which they are playing until the "standing room only" sign has to be hung nightly in the lobby. Their present vehicle is the best they have had in years.

STAIR AND NICOLAI.

Stair and Nicolai's attractions this season are especially fine. They include Max Ward, the "mad-dog" humorist, in N.Y. Yet, but soon; George Sidney in Dany Lay's Vacation, David Higgins in His Last Dollar, the Rays in Down the Pike, and Edmund Day's Behind the Mask. Among the features for next season is to be a new play by David Higgins and a new musical farce for the Rays.



Photo Gallo, Naples.

ANTOINETTA BOCCARUSSO.

ANTOINETTA BOCCARUSSO.

Signorina Antoinetta Boccarusso is a highly gifted young soprano, American by birth, but of Italian parentage, whose recent artistic achievements should have brought her into great prominence. On Oct. 27, 1906, she made her debut in grand opera at Naples, Italy, at the unusually early age of eighteen, appearing at the Royal Mercadante as Santuzza in Cavalleria Rusticana and securing a brilliant triumph by her beauty and dramatic quality of her voice. The immense throng that enjoyed her rendition showered her with applause, enthusiastic and almost frantic, the furor created by this "dollarless American," as the papers called her, indicating that she is a true artist.



Photo White, N. Y.

AL. H. WILSON.

AL. H. WILSON.

Al. Wilson is a very clever German dialect comedian and singer, being a born actor of undeniable ability—favored with a fine stage presence, a magnetic manner and an intelligent, expressive face that can at one moment depict touching pathos and at the next convulse his auditors with heartiest laughter. Of Mr. Wilson's great accomplishment, Mr. Geo. F. Goodale, the celebrated dramatic critic of the Detroit "Free Press," writes—"He sings ballads with rare feeling, and his voice has that sympathetic quality that is above, beyond, and wholly out of reach of art." Mr. Wilson is appearing this season with unusually good results in Sidney R. Ellis' play of picturesque Switzerland, Metz in the Alps, and it is a fact as evidenced by the liberal patronage already enjoyed that it is the best vehicle he has ever had.

HELEN WHITMAN.

Helen Whitman, who made a hit this season in The Virginian, started only a few years ago in a repertoire company under Manager Bloom. She then went first with Katherine Kidder and later with Daniel Sully. Her good work with these companies got her an engagement with Proctor's Stock company, where she made a marked success both in character and society parts. She has a bright future ahead of her.

J. L. VERONEE ENTERPRISES.

The J. L. Veronee Amusement Company this season is presenting Lillian Mortimer in Bunco in Arizona, Kate Barton's Temptation, A Man's Broken Promise, and No Mother to Guide Her. Miss Mortimer is packing houses wherever she appears.

FRANK LEAKE STOCK COMPANY.

FRANKLIN THEATRE

CHARLES DABSON

ELEANOR HABER

EL PASO TEXAS

L. L. BROWN

FRANK LEAKE

L. L. BROWN

L. L. BROWN

CHARLES DABSON

FRANK LEAKE

L. L. BROWN

L. L. BROWN

A WONDERFUL POSTER



As a substantial evidence that Lithography is making rapid and wonderful strides the above cut is reproduced. It represents a new 24-sheet poster, measuring 106 inches in height and 230 inches in length, designed and executed by the United States Lithograph Company—the famous Russell-Morgan Print—of Cincinnati. It is lithographed in 6 colors, pure gold bronze forming the background, and is said to be the most expensive and dignified poster ever placed on the bill-boards. This is the first instance in which gold bronze has successfully withstood the weather. The poster represents Mr. Charles B. Hanford surrounded by the numerous characters he has played, and is receiving much admiration for its beauty and artistic instructiveness.

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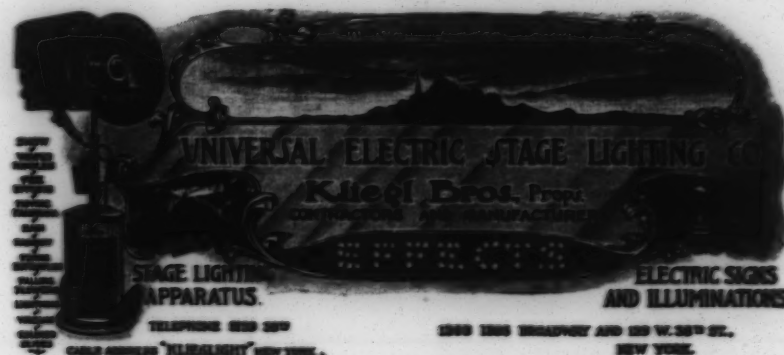
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AL. TRAHERN.

Al. Trahern, who has won an enviable reputation by his clever advertising methods and his success as a manager, is this season managing the starring tour of his wife, Jessie Mae Hall, in A Southern Vendetta. Mr. Trahern is at work on a new play, in which he will star his wife next season. Mr. Trahern has had wide and varied experience in both the theatrical and newspaper business, and consequently success is his.

CHARLES WARNER.

Charles Warner, the celebrated English actor, arrived in New York a few weeks ago, and opened his American vaudeville tour at the Colonial Theatre in a condensed version of the thrilling play, Heard at the Telephone, in which he does some of the strongest work of his very brilliant career. His splendid facial expression conveys to the audience the full meaning of the little drama, as he listens over the phone to the tragedy that is being enacted at the other end of the wire. His success in New York shows that Manager Percy Williams made no mis-



AL. TRAHERN.

take in extending the extremely liberal offer that tempted Mr. Warner to put off many good engagements in London and come to America. Mr. Warner's greatest success was made in the play Drink, in which he performed thousands of times in London and the provinces. A few seasons ago he brought the play to the United States, where his wonderful art was instantly recognized and won the praise of the leading critics.

GALLAGHER AND BARRETT.

Gallagher and Barrett are vaudeville comedians who make a specialty of Irish characters. They came originally from San Francisco, where they were schoolboys together, and joined hands fourteen years ago to go on the stage, doing Irish sketches. Up to the present season, their greatest hit was made in a farce called The Stock Brokers, but this season they have an act that is one of the biggest laughing successes of the season. It is called The Battle of Too Soon. Mr. Gallagher impersonating General Mulberry, and Mr. Barrett having the low comedy part of "Carleton" Casey. The act is novel and is played with a spirit that is irresistibly amusing.

EDWIN LATELL.

Edwin Latell is a vaudeville comedian, who is not only an expert on several difficult musical instruments, but a character impersonator of much ability. For many years he has appeared in black face, and his turn was a welcome feature in any bill. This season he has made a radical departure from his old line of work, and uses a make-up modeled after the character in Winsor McCay's pictures of A Pilgrim's

Progress. Mr. Latell calls his act A Pilgrim's Progress, or, Banishing Dull Care, and in his appearance as Mr. Bunton closely resembles the caricature drawn by Mr. McCay. In the turn he, of course, introduces his well-known musical specialties, with the same success he has always enjoyed. The new act was shown in New York for the first time last week at the Colonial Theatre, where it created a most favor-

able impression. It has been done in several other cities, and Mr. Latell's work has called forth nothing but praise.



Photo White, N. Y.

EDWARD F. GALLAGHER.



Photo White, N. Y.

J. J. BARRETT.

WILL M. CRESSY AND BLANCHE DAYNE.

The names of Will M. Cressy and Blanche Dayne are familiar to every one who has a fancy for vaudeville. Mr. Cressy has no superior in the delineation of the quaint type of New Englander, and he has brought joy to many thousands of hearts by his clever work. As an author Mr. Cressy shines with great brilliancy, as he not only writes all of the sketches in which he and Miss Dayne appear, but has also furnished excellent vehicles to other well-known stars. Some of the sketches in which Mr. Cressy and Miss Dayne have won success are Town Hall To-Night, Grasping an Opportunity, The Village Lawyer, The New Depot, Bill Biffin's Baby, and The Key of C. Mr. Cressy and Miss Dayne have signed a contract for next season with the Shuberts and will be starred

in an original comedy of New England life by Mr. Cressy, which will probably be called The Village Lawyer. During the summer Mr. and Mrs. Cressy (Miss Dayne) will away their time at their picturesque home at Lake Umbagog, N. H., where they are surrounded with every comfort that good taste can suggest.

THE GREAT RAYMOND.

Maurice Raymond, whose portrait appears in this number, made his first appearance on the stage at the age of six months as a baby in A Wolf of the Streets, at Niblo's Garden. And at the present writing he has been seen in most every civilized country on the face of the globe as a juggler, musician and athlete, and has been a decided success. He has been seen with many of the larger circuses, and at present is heading his own company of vaudeville artists, and is doing a phenomenal business.

CHARLES E. EVANS.

Charles E. Evans is known from one end of the United States to the other by his work as I. Mc-



THE GREAT RAYMOND.

Corber in A Parlor Match, one of the most successful farce-comedies ever presented on the stage. From that piece Mr. Evans made a fortune, but his love of activity would not allow him to lead a life of ease, and this season finds him again before the public as a vaudeville star in a farce by George Arliss, called It's Up to You, William, which is a condensed version of There and Back. Mr. Evans is assisted by an extremely competent company, and the sketch has made such a good impression that the bookings for the season are complete.

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Brunton Brothers have one of the most complete assortment of theatrical properties in the country. Among the companies supplied this season are Richard Mansfield's Peer Gynt, Viola Allen's Cymbeline, and Sergeant Brue.



Photo Rogers, Binghamton, N. Y.



Photo Hall, N. Y.

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- Most Successful Rural Comedies:**—"The Country Store," "Hick'ry Farm," "Tompkins' Hired Man," "Uncle Rube," "Up Vermont Way," and many others.
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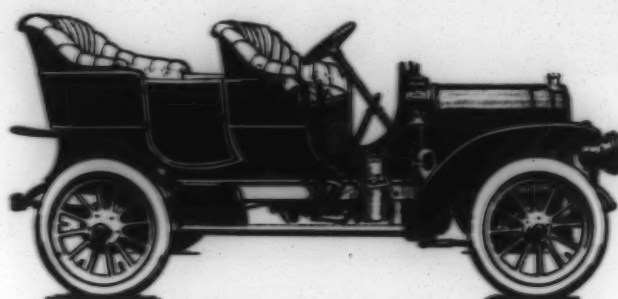
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THE NEW YORK DRAMATIC MIRROR

M. H. HARRIMAN.

M. H. Harriman, whose portrait appears in another column of this number, has for more than twenty years been character leading man in some of the best stock and repertoire companies of the West and Middle West. He signed and opened with Our New Minister company at Milwaukee, Wis., Aug. 29, 1904, and has played the part of Lem Hanson at every performance of the piece since, and is engaged for the rest of the season of 1906-1907, making his third full season with one company, which is proof positive that he is satisfying the management. Mr. Harriman appears appreciates his work, which his audiences also applaud.



Photo Murillo, St. Louis.

JOHN E. YOUNG.

JOHN E. YOUNG.

John E. Young, one of the best singing comedians in opera and musical comedy, left Dec. 16 for Los Angeles, Cal., to fill an engagement with the all star musical stock company at Fletcher's new theatre, to play leading comedy. Mr. Young was principal comedian at Delmar Garden, St. Louis, Mo., last Summer. He left Delmar Garden to go with Will J. Block's Land of Nod company, from which he resigned to accept the Los Angeles engagement.



HARRY LENARD.

CATHERINE PROCTOR.

Catherine Proctor, who has made a great success as Hermia in Annie Russell's production of A Midsummer Night's Dream, is a Canadian girl and has been on the stage only a few years. The praise given her, however, by all the New York critics was only second to that of Miss Russell herself, and a bright future is predicted for her. She is a young beauty of the Julia Arthur type, and her stage scene was infinitely done, her coloring being the contribution nature made to enhance the actress' art. She is, moreover, a close student, and in every way a most charming woman.

WILLIAM NORTON.

William Norton has been a prominent member of the stock company located at Keith and Proctor's 125th Street Theatre for some time past and has established himself firmly in the favor of the patrons by a series of virile performances of highly important



WILLIAM NORTON.

roles. He has decided talent, a good appearance and the intelligence required for the proper portrayal of the parts entrusted to him. A partial list of the characters played by Mr. Norton during his connection with this company is as follows: Calvin Hardy Crocker in The Pitt, Kraft in In Spite of All, Carson in Moths, Sidney Sherwood in Northern Lights, Lucetta in The Taming of the Shrew, Douglas Cattermole in The Private Secretary, Friedhelm Helfen in The First Violin, Cavendish in Pretty Peggy, Thomas in Jeanne

MR. AND MRS. ROSSKAM.

Mr. Rosskam's Chicago Stock company will resume its road tour on Dec. 24, at Watertown, N. Y., and the regular season will not close until the first of May, at which time Mr. Rosskam has contracts to put in a permanent stock in two different Eastern cities. The Chicago Stock has established a place among the road attractions, where it stands almost in a class by itself. It plays at the fifty cent



PASQUALINA DE VOE.

D'Arc, Baron de St. Germain in Mlle. Marni, Antonio and Gratiano in The Merchant of Venice, Louis XI in If I were King, Captain Spicer in Sweet Kitty Bellaire, Randolph Gordon in Gallop, Bruno Bosco in The Eternal City, Raoul Berton in Lush Kioschka, Benno Pipe in Francesca Da Rimini, James Raby in Mrs. Dane's Defense, Zakkuri in The Darling of the Gods, Richard Graham in The Little Gray Lady, Lieutenant Morton Parlow in The Girl I Left Behind Me, Claude Frolo in The Hunchback of Notre Dame, Jacques in As You Like It, Rupert of Hentzau in Rupert of Hentzau, Lord Robert Ure in The Christian, and Matthew Culver in The Wife. The versatility required for the parts mentioned above is possessed in abundant measure by Mr. Norton, and he can look back with pride upon his work, and can look forward with confidence toward a brilliant career on the stage.

THOMAS H. WINNETT.

Thomas H. Winnett is the originator and managing director of the Emergency Bureau. A general theatrical business is transacted at the Emergency Bureau, which includes every branch of the theatrical business. A special feature is the leasing and selling of plays, routing and booking shows, and directing tours of well-known stars. The Bureau is located at 1402 Broadway, New York.

HARRY LENARD.

Harry Lenard is a dramatic stock director of ability, having filled this capacity in some of the principal stock theatres in both the United States and Canada. He is at present at the Diemer Theatre, Springfield, Mo., this making his third season at that popular play house.

prices and has a clientele made up from the best class of theatregoers. Mr. Rosskam has no star with his company and while he gives a great deal of credit to the people in his employ, the great secret of his success lies in the high class productions which he gives the public, every one of which have been "dollar and a half" and "two dollar" attractions. Among some of their featured offerings may be noted: Two of Liebler and Company's past successes, Charles Cagham's masterpiece, The Royal Box, and Joseph Arthur's pastoral comedy, Lost River; Adolphe Thourton's former starring vehicle, At Coy Corners; Howard Hall's famous romantic drama, The Soldier of the Empire; Dan Hart's, The Parish Priest; Theodore Hamilton's, The Missourians, and one of the famous Kirke La Shelle plays, Sergeant James.

PASQUALINA DE VOE.

Pasqualina De Voe, whose picture appears in this number, is at present leading woman in When the World Sleeps, under management Mittenenthal Brothers. Contracts are about to be signed with a reputable manager to manage her for next season, in her play, The Flower of Italy, adapted by W. A. Tremayne, author of The Dancer and the Cross, The Secret Warrant, etc. In an advertisement, also carried in this number, will be found several criticisms of Miss De Voe's work.

JOSEPH CONYERS.

Joseph Conyers as the Constable in Our New Minister, which was written by the authors of The Old Homestead, is now in its sixth year, and is still playing to phenomenal receipts. So popular has the play become that Mr. Conyers has been forced to offer a reward of \$100 for direct information leading to the conviction of play-pirates who give Our New Minister under any other title.

ARMAGH O'DONAGHEY.

Armagh O'Donaghey is an actor and vocalist whose one ambition is to play in an Irish drama that will do justice to the land he loves better than his life. His father was the late William O'Donaghey, of Tullydagney Mills, Armagh, Ireland. He was the first grain merchant and mill owner of his time. His mother was an O'Loughran, so he claims genuine Celtic stock on both sides of the house. He inherits his musical talents, too, as both his grandparents were singers of an ordinary ability, while not professional. Mr. O'Donaghey was soloist of Armagh Cathedral at eleven years of age, and was a protegee of Rt. Rev. Daniel McGottigan, Archbishop of Armagh



ARMAGH O'DONAGHEY.

and Primato of all Ireland. He came to America at the age of fifteen, and sang at St. Bartholomew's Church, New York, for four years. He made his debut on Christmas Day, 1884, in Augustin Daly's A Gaiety Girl company. Next he went to London, where he sang in the drawing rooms Celtic folk-songs and grand opera selections. Then he played



Photo Feinberg, New York.

THOMAS H. WINNETT.

the juvenile lead in A Trip to Chinatown. After this he sang again under Mr. Daly in The Golsha, and in Under Two Flags and The Royal Box. On the Proctor and Keith circuits he sang old Irish songs, and after this appeared in Notre Dame for two seasons with Daniel Frohman's company. Mrs. Pitou, formerly Mrs. W. J. Scanlan, once said that she could see him as a living Scanlan in Myles Aaron. Mr. O'Donaghey is the author of the historical Irish drama, The Red Hand of Ulster, and condensed versions of The Maid of Munster and Kathleen Mavourneen, a play which is under consideration for a big scenic production for next season, with the author in the leading role of Terrence O'Moore. At present Mr. O'Donaghey is with Andrew Mack. His voice, since an illness last year, has returned, better than ever, both in volume and quality.



Photo Van De Grist, Toledo, O.

M. H. HARRIMAN.



MR. AND MRS. C. H. ROSSKAM AND SON CHARLES.

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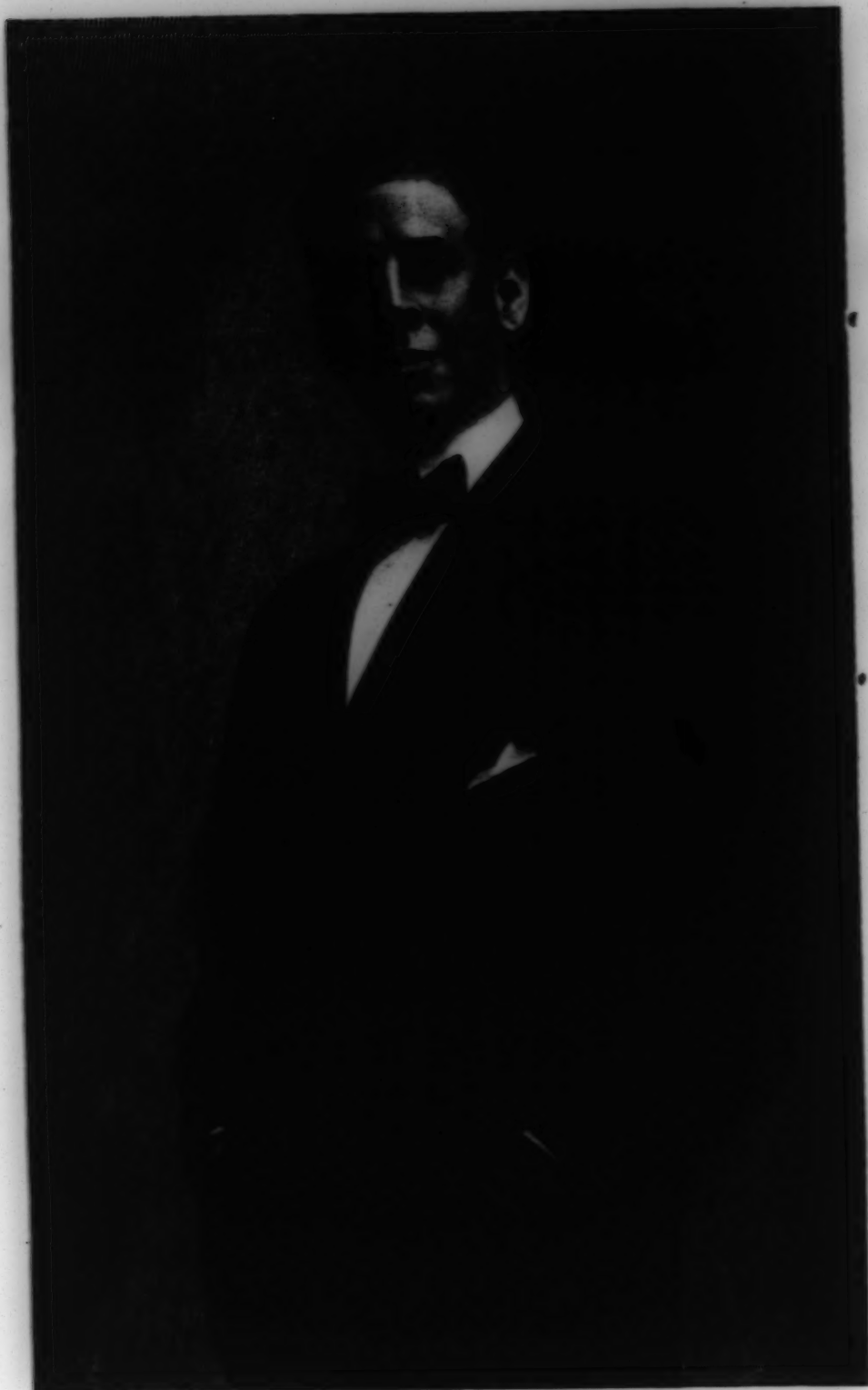
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Keith & Proctor's 5th Avenue Theatre	New York City	Temple Theatre	Detroit, Mich.	Bennett's Theatre	Montreal, Can.
Keith & Proctor's 58th Street Theatre	New York City	S. Z. Poli's Theatre	Worcester, Mass.	Auditorium Theatre	Quebec, Can.
Keith & Proctor's 125th Street Theatre	New York City	S. Z. Poli's Theatre	Springfield, Mass.	Henderson's Music Hall	Coney Island
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Selma Herman, who is winning plaudits everywhere for her splendid work in The Queen of the Convicts, is one of the best emotional actresses on the popular stage. Her work this season is bringing the most eulogistic notices from all cities where she has appeared.

MARIE NELSON.

Marie Nelson is the young leading woman of The People's Theatre Stock Company, Chicago, this being her second season. Miss Nelson has outlasted all the stock leading women of Chicago who were filling those positions when she appeared and she has ac-



DANNY SIMMONS.

quired a versatility which makes her exceedingly valuable in stock. Her Mrs. Dane and her Paylla in When We Were Twenty-One were both admirable, and she has delighted the big audiences at The People's with such roles as Ann Kruger in Charley Ball, Helen in The Wife, Jane in Jane, Juliet in Romeo and Juliet, Camille, Lady Isabel, the princess in Grandeur, and even with the vigorously emotional role of Mrs. Trembler in Woman Against Woman.



Photo Koshira.

CARL ECKSTROM.

Miss Nelson's youth and agreeable personality assure her of continued advancement and success.

T. P. J. POWER.

T. P. J. Power has been for the past ten years touring in big musical attractions with great success. He was born in Belleville, Canada, 25 years ago, and after managing the Carman Opera House in that city for seven years, he then took to the road, where he has been most successful. The past seven years Mr. Power has devoted all his time to the famous Klitties Band of Canada.

WALTER H. STULL.

Walter H. Stull, the popular young leading man of the Mamie Fleming Company, is now in his fourth season with this company, and is meeting with public approval in all of the towns the company plays. Mr. Stull is not a one part actor, as he handles juvenile, comedy, heavy, or character leads in the same excellent and finished manner.

DANNY SIMMONS.

Danny Simmons' superior interpretation of many characters readily places him as one of the foremost comedians in the repertoire field, and his original vanderbilt act, entitled Teddy's Charge of San Juan Hill, has made a decided hit on the New England circuit. The Adam Good company offer a repertoire of scenic productions that are an innovation to the popular priced theatregoers.

WINNINGER BROTHERS.

The Winninger Brothers, managers, actors and musicians, have been so successful for the past five seasons with their own company, that it is impossible to all the time offered with one company. They will therefore launch two companies next season. Charles, Adolf and Joe will be with one, and Frank and John with the other.



Photo Randall, Chicago, Ill.

MARIE NELSON.



Photo Erickson, Dickson, Ill.

WINNINGER BROS.

HELEN B. TROWBRIDGE.

Helen B. Trowbridge is the popular character woman of the People's Theatre Stock Company, Chicago. This is Miss Trowbridge's first season with



NELLIE BATTELLE.

the company, but she already attracted special attention with numerous spirited, bright and clever depictions. She opened in The People's stock as Mrs. Prescott in Men and Women. Miss Trowbridge was born in Helena, Mont. She began her stage career in the East.

MINOLA MADA HURST.

Minola Mada Hurst, who is the wife of the Great Everhart, came into prominence a few years ago in Europe, when she introduced the Magic Wreath act in the principal music halls. While playing an engagement on the Continent she met Mr. Everhart, and a few weeks later they were married. Since her marriage, Mrs. Everhart has toured with her husband, contenting herself with shining in the light reflected from his fame. However, she intends to return to the stage when she goes back to Europe in the Spring, and will produce a novelty that is expected to create a furore, the details of which are being kept secret. Mrs. Everhart's fad is the collecting of small monkeys, and she has five of them as her constant



Photo Gehrig, Chicago, Ill.

SELMA HERMAN.

companions, spending most of her leisure time training them for work in her new specialty.

ELIZABETH M. MURRAY.

Elizabeth M. Murray is known from coast to coast as one of the cleverest entertainers discovered since the new era in vanderbilt began. Miss Murray can tell a story with as much effect as the best male monologist, and without sacrificing any of the delightful womanly qualities that make her such a



Photo Sherer, Sedalia, Mo.

T. P. J. POWER.

favorite, especially with women. Her specialty is the singing of songs dealing with the joys and sorrows of the colored man, in which she introduces a walk-around that many performers have struggled in vain to copy. Given a proper opportunity in musical comedy, there is no doubt that Miss Murray would soon establish herself with discriminating audiences, and would win a fame and popularity greater even than that which she now enjoys.



Photo Shadle and Russer, York, Pa.

WALTER H. STULL.

THE NEW YORK DRAMATIC MIRROR



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TO CORRESPONDENTS

The next two numbers of THE MIRROR will go to press earlier than usual, owing to the Christmas and New Year holidays, and therefore correspondents must forward their letters for those weeks at least twenty-four hours in advance of the customary time.

TO ADVERTISERS.

Advertisers will please note that THE MIRROR for the next two weeks, owing to the holidays, will go to press finally on Saturday, Dec. 22, and Saturday, Dec. 29, and advertisements for those numbers must be forwarded with reference to these dates.

CAUSE AND EFFECT.

THERE are nowadays in the theatre, as there always have been and always will be, many things that do not add to the theatre's dignity or reflect the better side of public taste. Yet, even for the worst things to be found in the theatre there seems to be a considerable public, for otherwise these things would not be shown. More rationally and more certainly, however, the quality in the general public that appreciates the better things in the theatre is manifest.

Lecturers and others—probably because they have formed the habit—and various newspapers, reflecting and commenting upon pessimistic declarations as to the stage to-day, would convey the impression that there has been no recent change in performance and promise as to the American theatre, whereas the contrary is the case and the fact.

The present theatrical season, following a year that showed vast improvement in stage offerings over the preceding season, has already developed a larger number of good plays than any former producing period in years has shown, with a number so notably admirable, for one reason with another, that it would require a long search of the records to parallel them.

Two things of vital importance may be noted in connection with this statement of fact—one as a cause and the other as a result. Almost without exception the notably successful plays of this season are native plays—American plays—made by Americans who have skillfully, entertainingly, dramatically, and instructively employed American subjects. And almost without exception these plays have been

produced by or are under the direction of that independent element in the American theatre that has fought for the freedom of the stage from the oppressive, repressive, arbitrary, unfair, narrow, inartistic and generally blighting influence that for years held the American theatre in its grip—an influence that has stood for all there is in mere commercialism and for nothing else. The American stage is throwing off its shackles, and this is the result.

ATTACKS ON SHAKESPEARE.

PERIODICALLY some isolated person or some group of persons attack the works or the identity of SHAKESPEARE.

Of late there have been various assaults upon the man who for generations has been the chief light of English literature, the most honored figure in all intellectual contemplation, and the glory of the stage.

When BERNARD SHAW, HALL CAINE, and lesser men pour out criticism of SHAKESPEARE it does not at all worry the judicious, and their outgivings are but the sensation of the moment. SHAKESPEARE has outlived better men than they are, and it is quite probable that he will still exert a power upon human thought and be a source of instruction when such persons are gone and their works are relegated to that limbo that in the future will be penetrated alone by the merely curious, if the results of their labor survive at all.

CAINE has declared that of SHAKESPEARE's plays but seven are worthy of preservation. Yet nobody has asked CAINE to eliminate anything of SHAKESPEARE's, and nobody would care if CAINE should ignore SHAKESPEARE altogether. Any declaration of this character by CAINE is simply an impertinence.

A German has just declared pompously that the Earl of Rutland wrote SHAKESPEARE's works—an assumption even more insane than that associated with BACON, and the Baconian theory has no place in the normal mind.

SHAW has attacked SHAKESPEARE's philosophy, yet SHAW himself, if the truth were known, would be found to be one of SHAKESPEARE's greatest admirers, because no man of SHAW's cleverness can consistently or seriously question SHAKESPEARE's supremacy among mortal men.

Abuse of SHAKESPEARE by TOLSTOI—which forms one of the literary sensations of the moment—while it may surprise many, is a natural development of the point of view that has informed the Russian's writings, beliefs and prescriptions as to life. TOLSTOI's confession that for fifty years he has studied SHAKESPEARE in Russian, English and German "in the hope that he might harmonize his own opinions with those that he knows are held by all civilized men of the Christian world," alone is a confession of his obsession by vast genius that cannot be affected by any declaration that TOLSTOI has made or can make on the subject. SHAKESPEARE is vastly different from TOLSTOI in every conceivable aspect and from every possible viewpoint, and with detail that any normal mind may furnish for its own gratification in the premises, this explains the essential matter in TOLSTOI's assault on SHAKESPEARE, who will survive anything that men now living may argue against him, and probably anything that uncounted generations yet to come may develop in the realms of doubt, pessimism and envy—just as for all future generations of normal mankind he will inspire, delight and provoke wonder.

THE CALL OF THE CARPENTER.

SWEET Imogene, tormentor of my heart,
My soul for your sweet profile e'er repairs;
One-nighters keep us ever far apart,
So tenderly I send this set of lines.

You hold the center of the stage for me,
The spot light of my love is yours for e'er.
My scene is set that you may always be
The keystone of my heart—my prop for fair!

All stars are dimmer when I see your stile,
Asbestos proof am I to every maiden's ways.
Within your mesh I'm prisoner all the while;
Beneath your tread I'm only your green haze.

Although set waters roll betwixt our fates,
And landscapes' rocky passes intervene,
Yet when I've eaten up the season's dates
I'll fly to you with wings, my Imogene!

A corner block and ground plan with set tree,
A garden with rich grass mats there to doff,
A set house snugly built 'way up in three,
Shall be your own when you and I tie off.

No apron shall you wear, but drapery fine,
To greet my presence in our little nest;
And should my foot's uncertain walk at times
A sandbag's yours to do what you think best!

And you can rest the fly floor to the fry
Or take in borders for a weekly fee;
And brace delinquents who are two weeks shy,
With threats to show them straightway
R. U. E.

So fly to me, my dear, by toggle rail,
So I may clamp you e'er the season's run;
The cast is great; the comedy can't fail,
When by the plot we are closed in one!
ALBERT LAW.

PERSONAL



Photo by Puck, N. Y.

FITCH.—This is the very latest portrait of Clyde Fitch, here printed as a pictorial supplement to the dramatists' group elsewhere in the Christmas Mirror.

ROBERTSON.—By an artist's error the name of Peter Robertson, the veteran San Francisco critic, is erroneously spelled under his portrait elsewhere in this number. Those who see Mr. Robertson's face, however, will quickly recognize him.

WYNNE-MATHERON.—Edith Wynne-Matheron, who has made a great success in The New Magdalen at the King's Theatre, London, on Nov. 29 read the part of Queen Katharine in King Henry VIII before the British Empire Shakespeare Society at its meeting at the St. James's Theatre.

HARVEY.—Martin Harvey is to appear in Richard III, this being his next Shakespearean revival.

MORGAN.—Bentrice Morgan, of the stock company at Keith and Proctor's 125th Street Theatre, who has been out of the cast for the past two months through illness, will return to the company the week of Dec. 31. She will make her reappearance as Dorothy Vernon in Dorothy Vernon of Haddon Hall, and it is a certainty that all Harlem will extend the favorite actress a most enthusiastic and cordial greeting.

WALSH.—Blanche Walsh was presented with a bronze electrolier by her company at Chicago on Dec. 8. The gift was intended as a belated wedding present, and will be installed in the bride's home at Great Neck, L. I.

BURNSIDE.—R. H. Burnside, for the past five years stage director for the Shuberts' musical productions, has resigned his position, and intends to rest for a while.

ILLINGTON.—Margaret Illington will continue with John Drew in His House in Order until March.

CAHILL.—Marie Cahill will spend part of her Christmas vacation at her camp in the Adirondacks.

RING.—Blanche Ring gave a dinner party on Dec. 13 in honor of the Pony Ballet now appearing in The Blue Moon. "Teddy bears" were distributed as souvenirs.

GAWAIN ON SHAKESPEARE.

(Special Correspondence of The Mirror.)

LONDON, Dec. 8.
At the risk of offending our Irish brethren, I must drag in Warwickshire William, as promised recently, for you are to know that the public prints have teemed with remarks and views for and against another great discovery concerning the so-called Bard of Avon. This discovery is not another Baconian or semi (or streaky) Baconian cryptographic crankism, such as your strange citizen, Ignatius Donnelly, was wont to propound. Nor does it (like the Irishman's famous discovery regarding the works of Homer) show that the plays of Shakespeare were not really written by Shakespeare, but by another person of the same name.

You would scarcely credit it, but certain journals profess to take Bleibtreu's babble about the Earl of Rutland so seriously that they have interviewed sundry important Shakespeareans on the matter and have asked for opinions. These opinions have come out (especially in the Daily Express) thus:

F. R. Benson in a long wire defends the poor old bard. Professor Herford (of Manchester University, one of our biggest hardists) says, "This second Bacon theory is likely to prove yet greater rubbish than the first." The Rev. Dr. Abbott (you know his great Shakespearean grammar) wires, "The view seems to me absurd." That noble Shakespearean expert, Professor Dowden (editor of several Shakespearean editions and author of the fine little Shakespeare primer) says, "There is absolutely no evidence to justify such a theory, and that King's College earned Hebrew pundit, Dr. Israel Gollancz (editor of the lovely little Temple Shakespeare) hits the blot in the one little concise phrase, "Rubbish!" As for GAWAIN, he merely murmurs "Tommy Rot!"

The Express also contained a column spoof article gravely showing what will occur when the name of Shakespeare drops out of the works so long supposed to be his. This article, containing such revised verses as "What needs my Rutland for his honored bones," etc., bears the initials H. B. T. In these initials, and still more in the texture of the article, I seem to recognize my old friend tragedian-comedian, Tree, whom I desire here to thank personally for his grand, gorgeous and deeply interesting revival of Richard the Second at His Majesty's last Monday.

You will naturally ask, "What of Marie Corelli?" Has not Marie spoken? I regret to reply that that guardian angel of Warwickshire Willie has made no sign. But she will, you bet! And when she does let the blithering Bleibtreu tremble! All I hope is that when Marie does open upon Karl she will show the same pulverizing form that she manifested last week when a few strokes of her Corellian pen reduced the Times's American-made Book Club to unpaupable powder! Good old (or rather good young) Marie!

At the moment of writing much excitement has been added to the Bleibtreu crank theory as to the Earl of Rutland having written Shakespeare's plays by Tolstoy's terrible new denunciation of the Bard of Avon and all his alleged books. Foremost in the fray on William's side and prepared to shed his last drop of ink in the noble cause is that good and glorious knight of The Mirror.

GAWAIN.

LATEST PARIS NEWS.

Madame de Jouette—Paul Adam's New Play,
Les Moutons—Other Plays.

(Special Correspondence of The Mirror.)

PARIS, Dec. 1.
Madame de Jouette, Ma Femme, is a bright and amusing comedy in four acts, by M. Paul Adam and Robert Charvat. It is extraordinary how it always takes two people in this country to write a play. The story of Jouette is, however, not an original one, and, in fact, the Daily Mail writer has pointed out that it is lifted almost bodily from a play entitled Jouette, then, by M. M. Gaudant, Oswald and Giffard, produced at the same theatre in 1870. The French critics, who are in an exceptionally indignant mood just now, do not refer to this sort of plagiarism. M. Jouette Jouette is a charming young lady of education. She has been left a fortune on the condition that she is married by a certain time. She is engaged to an Englishman, Joe Jackson, but her father, just on the wedding day approaches, and she is obliged to start off on a business tour round the world, more or less. So to avoid losing the fortune it is arranged that Jouette shall go through the form of marriage with her godfather, Andre Ternay, a cherry fellow of forty-five, who has always rather liked her, and that when Joe returns a divorce shall be arranged whereby Joe shall be able to marry his Jouette. M. Andre and Jouette marry and go off to Switzerland on their honeymoon, where Jouette's flirtations put Andre into some difficult and amusing situations. On returning to Paris Andre resumes his former bachelor existence, which includes the constant companionship of a little actress, who has been his aide for some time past. In the meantime Jackson has got into a scrape in some Asiatic country and writes to say he has been sentenced to four years in prison. Andre, to save the situation, which is becoming embarrassing, decides to put Jouette in a convent, and says he will go and see her every Sunday, but Jouette, who, naturally, has grown to care for her godfather, will not hear of it. She throws herself into his arms and declares to be his wife in all reality. The play should have ended with this scene, which is rather a charming one, but it does not, and we see Jackson return, having escaped from prison through marrying the daughter of the vicar, to confirm his fidelity. The ending is tame, and the last act spoils the piece to a large extent. The part of Jouette was acted by Mlle. Marthe Renner, who is a very charming light comedy actress. She filled the role to perfection, and her youthful safety was irresistible. M. Dumery was also capital as the godfather.

Les Moutons (The Quills), at the Theatre Francaise. The many friends and admirers of Paul Adam, the novelist, assembled to applaud his new play at the Comedie Francaise the other night. They were interested to see if the author of Force and the Enfant d'Austerlitz would achieve the success as a dramatist that he has won as a writer of works of fiction. He certainly achieved a success for his play was interesting, moving and brilliantly written; but it bore the stamp of the novelist, for the characters were not alive, and they talked more as people talk in books than as they do upon the stage. They held forth at great length upon their ideas, and they did not impress one as being real people who were dealing with real situations in real life. Les Moutons treats with an subject that M. Adam has chosen in a novel, the "Serpent Noir." It is a story of a doctor, Jean Kerell, who, home on leave (for he is a naval doctor) has settled down in a little house that he owns in Brittany. Being poor, and having married a wife without a fortune, he is obliged, though nominally on a holiday, to earn money by continuing to see patients. Also, in order to make both ends meet, he and his wife decide to take summer boarders, with the result that a young and rich widow, Madame Darnot, a cousin of Madame Kerell, comes to them, bringing with her a little daughter. In the meantime the doctor, who is also by way of being a "savant" thinks that he has discovered a serum which will prove a cure for typhoid. But in order to push this discovery and make his name famous money is necessary. At this point a certain M. Chambaut appears upon the scene. He is the apostle of cynical selfishness, and he solves the situation in his own way for the impecunious doctor. He points out to Jean Kerell that if he marries the rich widow, who has fallen in love with him, it will be easy for him, with the help of her fortune, to succeed, and he persuades Madame Kerell to see the thing in the same light and to consent to a divorce. But the doctor, though sorely tempted, is well aware of his wife's devotion for him, will not take advantage of the sacrifice that she is willing to make for his benefit, and in a very charming scene he refuses to leave her, preferring poverty, obscurity and even death (for he is in bad health) by her side to all the advantages which marriage with the wealthy widow would procure him. So the schemes of M. Chambaut, who wished to make money himself out of Kerell's discovery, are defeated, conquered by the pure and unselfish love of the simple Brittany girl. A most sincere critic. Les Moutons owes its success not only to the brilliant dialogue of the author, but also to the admirable manner in which it was rendered. The acting was all that could be desired. M. Raphael Duflos as the selfish Chambaut was excellent, and M. Henri Mayer gave a lifelike sketch of the doctor with his enthusiasm for his serum, his anxiety to make it known in order to relieve suffering, and the hesitation that assailed him to seize the tempting opportunity that came to him. It was a difficult and complex role, and the actor played it with great tact and skill. Madame Lara as the self-sacrificing and "sympathique" wife won all hearts, and the other members of the cast are deserving of unstinted praise. The moral of the play is, as exemplified by Chambaut, that selfishness is the true and only explanation of all human actions, even of those which appear to be the most disinterested. He destroys all our illusions in the same way that he kills the guile that hovers on the waves; but sometimes a gull escapes his gun, and in this case it was the doctor's wife. NIGHT HAWK.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded (if possible.)]

C. O. R., Galveston: Annie Russell was the original Elaine when Elaine was produced on Dec. 6, 1887, at the Madison Square Theatre.

H. U. P., Wilmington: John Gilbert was born in Boston, Mass., on Feb. 27, 1870, and died there on June 17, 1888.

J. F. L., Youngstown, O.: The Wizard of the Nile's first New York production was at the Casino on Nov. 4, 1895. We can find no record of its first production on the road.

P. L. T., Detroit: Arms and the Man was first produced in England at the Avenue Theatre, London, on April 21, 1894. The cast included Alma Murray, Miss Furr, Miss Calvert, Yorke R. Gould, and J. Welch.

B. C. N., New York: The Confederacy was written by Sir John Vanbrugh, and was first performed at the Haymarket Theatre, London, on Oct. 30, 1768. Booth was Dick Annet, Mrs. Barry, Clarissa, and Mrs. Bracegirdle, Filippina.

A. M. R., Baltimore: Kitty Clive was born in 1711 and died in 1785. She was the daughter of William Rafter, an Irish lawyer of good family but small means. In 1733 she married George Clive, a barrister, and second cousin of the famous Lord Clive.

LOUIS VIZI, New York: "The Technique of the Drama," by W. T. Price, is a good text on dramatic construction. It may be obtained at Brentano's or from Mr. Price, at 1440 Broadway. A study of printed and acted plays, using this volume as a hand book, will give you a fair knowledge of play construction. Practice in play writing is one of the best ways of learning the art.

AT THE THEATRES

To be reviewed next week:
THE LAW AND THE MAN. Manhattan
LENA RIVERS. Fourteenth Street

Majestic—The Light Eternal.

Romantic play in four acts, by Martin V. Marie.
Produced Dec. 10. (Neill Amusement Company, managers.)

Marco Valerius. Edward Mackay
Sebastian. James Neill
Paulus. John Anton Mosen
Agus. John J. Crotty
Luciana. Mabel Bert
Nela. Marie Allen
Dioctetian. Sheridan Black
Carvina. Malcolm Williams
Claudius. John A. Mosen
Aulus. Charles Mylott
Julio. W. A. Dolan
Mariana. Mabel Duffy
Lucius. Edythe Wylie
Princess Artemia. Edythe Chapman

Several so-called "religious" dramas have sprung up this season, and the time seems ripe for a successor to The Sign of the Cross or Quo Vadis. Probably this play will prove that successor. It certainly has in it elements of dramatic strength, evidences of a zealous temperament, and some novelty of story, and it is staged magnificently. It is not a play for the higher priced theatres, however, nor does it seem, just now, to be an enduring play. It lacks the strength and maturity of The Sign of the Cross and, of course, can never have the advantage possessed by Quo Vadis, of extensive book advertising. Nevertheless, it is appealing, masculine, if youthful, and inoffensive to any form of religious beliefs, except paganism. The author, it is said, is a graduate of St. Francis Xavier's College, New York, and lately a student at a Jesuit College on the Pacific Coast. Henry Miller supervised the production.

Contrary to most plays dealing with the same subject—persecution of the early Christians—The Light Eternal is exemplified by a man who converts a woman to belief in his faith. The hero is Marco Valerius, a young Christian whose father has suffered martyrdom. When the play opens he has just won the Emperor's prize for debate, and with it a commission in the army and the princess's hand to kiss. In his speech during the debate he has aroused the suspicions of his quondam friend, Carvina, by unintentionally substituting "Christian" for "philosopher," and "faith" for "truth." On his return home from the university his mother, Luciana, gives him to wear in place of the Emperor's badge, a sack containing some of his father's blood. A cross is embroidered on it. Carvina following him home, accuses Marco of being a Christian and the young man acknowledges it. In spite of the knowledge that he may be killed for his faith. His friend, Sebastian, interferes with Carvina when he starts to the Emperor with his news, and Marco is not harmed.

The second act takes place in the gardens of Princess Artemia, where Marco has been posted as captain of her guard. The princess has fallen in love with him, and in spite of her betrothal to Carvina, whom she does not love, she permits Marco to understand her feelings. Carvina, however, tells her that Marco is a Christian and when the young man does not deny it, she signs a warrant for his arrest. However, her love for Marco is stronger than her hate for his religion, and she attempts to save him from the death ordained by her father. She pleads with the Emperor to allow him to live. Dioctetian consents, on condition that Marco renounce his faith and make sacrifice to Jupiter, whose statue stands at the end of the throne room of the palace, the scene of the third act. Marco refuses to accept life on that condition, and when the soldiers try to force him to the altar, he calls upon heaven to protect him. A flash of lightning destroys Jupiter's statue and in its place stands a cross of light. In the fourth act he is led to the arena to be killed by wild animals, the scenes of this act showing a corridor near the cells in the Emperor's palace, and a corridor in the Coliseum. The princess meets him as he is passing to his death and acknowledges her love for him and her conversion to Christianity.

The actors, with three exceptions, are hampered by the rough verse of the author, and are generally unable to free themselves from an affectation of voice and manner brought about by a sort of forced rhythm. Mr. Marie makes frequent use of inverted sentences and of an archaic form of the past tense, so that the lines often sound stilted and unnatural. In fact, the dialogue is not good, except in a few strong emotional passages, and in the love scenes at the beginning of act two.

Edward Mackay makes a good hero, sufficiently youthful and ardent for the part, and delivers his lines excellently. His reading of the quoted speeches in each act, such as "what profiteth it a man if he gain the whole world, etc., and 'forgive them, for they know not what they do,' is dignified and impressive; it saves the scenes from mock heroics. James Neill is also very good in the unimportant role of Sebastian, a sort of Horatio to Marco's Hamlet, and reads extremely well. Malcolm Williams gives a good performance of the role of Carvina, though he is unable to manage some of the awkward lines he has to say. Edythe Chapman as the princess plays the more emotional scenes with much strength, but her first scene, in the second act, is made to drag badly by her slow, almost dragging delivery. Mabel Bert acts well in the role of Luciana, Marco's mother, and Marie Allen is well placed as Nela, his younger sister. Sheridan Black is dignified as Dioctetian, and manages his long, impassioned tirade against Christianity with unusual effectiveness. Mabel Duffy, in the small role of Artemia's attendant, Mariana, John Anton Mosen in the double role of Damian, a merchant, and Claudius, Artemia's courier, are both satisfactory. The other characters are of little importance. A song in the second act is well sung by Laura Moore.

The author acknowledges indebtedness to Cardinal Wiseman's "Fabiola" for several scenes.

Star—The White Chief.

Melodrama in four acts and ten scenes. Produced Dec. 10. (The White Chief Company, Inc., John T. Hall, Manager.)

El Teyar. Montgomery Irving
Alice Hamilton. Elizabeth Rathburn
Mrs. Bertha Clive. Marie Fort
Lena. Rose Berge
Zelda. Lillian Converse
Mrs. Allan Parker. Florence Edwards
John Crawford. George R. Miller
Larry Duffy. John J. Magee
Coggia Hassan. Paul Matchett
Abou Gosh. Edward S. Lewis
Kedova. Georgia Francis
Bren. Little Violet Hill
Faraway Abdul. Assid Divodoman
Paulo. Samuel Howard
Allan Parker. Fred Douglas
Tom Hilliard. Louis James
Bono Ali. Khalil Haddad
Duck Porter. Nasab Khouri

Four real camels, a beautiful Arabian horse, a most knowing donkey, and Montgomery Irving's magnificent physique are enough in themselves to make The White Chief go. When to these is added a most exciting story with a villainous lawyer and equally villainous Arabs, and shootings and stabbings a-plenty, it is no wonder that the house is packed with a wildly enthusiastic audience. Of course there are incongruities, as for instance, the Arabs appearing with their hair dressed like Zulus and with the regulation Zulu spear and shield, but on the whole the play is fairly consistent and full of interest. The scene where the White Chief, single handed, holds a crowd of Arabs at bay would do credit to a Broadway theatre, and won enthusiastic applause.

Mrs. Bertha Clive, when traveling in Arabia thirty years before the play opens, had lost her child among the Arabs, and is now searching through the country to try to discover some trace of him. With her are her foster-child Alice Hamilton and a villainous lawyer, who plans to have the Arab murder Mrs. Clive and

hold Alice until she agrees to marry him. He steals Mrs. Clive and is just about to succeed in carrying off Alice when El Teyar, the White Chief of the Arabs, arrives and rescues her. Paolo, the faithful slave who had found El Teyar as a child and brought him up, then recognizes a portrait of the boy about Mrs. Clive's neck, and Mrs. Clive, having at last found her son, dies in his arms.

Then follows a chase over the desert. Again and again El Teyar and Alice, with their faithful Paolo, and Larry Duffy and Lena, his German sweetheart, are surrounded, but always El Teyar's great strength and courage liberates them. Once he is captured and placed in the sun bath, there to bake to death. By his great strength, however, he bursts his bonds and rescues Alice from Crawford, the villainous lawyer.

At length the fugitives arrive in Alexandria. Just as they are about to sail for America, El Teyar, who has now married Alice, is arrested for the murder of Mrs. Clive. Abou Gosh, however, one of the Arabs, testifies that Crawford committed the crime and El Teyar is released. Crawford, who is there in disguise, and who instigated the arrest, now tries to kill El Teyar, but is disarmed and led off to prison. The curtain then falls as the party set sail for America.

Montgomery Irving makes a magnificent looking El Teyar and acts the part accordingly. By his work he clinches his right to be placed in the front rank of melodramatic heroes. Elizabeth Rathburn was appealing as Alice Hamilton. John J. Magee as Larry Duffy and Rose Berge as Lena amused the audience by their antics and injected the requisite "comic relief." George R. Miller as John Crawford was sufficiently brutal and villainous, but continually forgot his lines, thus making it hard for the other actors when he was on the stage. Paul Matchett was good as Coggia Hassan, treacher-

mounted very snuff, and the handsome costumes are said to have been expressly imported from China for this production.

The cast was fair. F. C. Foy as Ben Bolt, gunner on the United States battleship Alabama, was prominent. The part did not tax his abilities very much, but it had a number of good lines and lots of business, which he did acceptably. Whether killing Chinamen or making love, the audience voted him a success. Nettie Bourne as the Dowager Empress was vehement and imperious, her strident voice making everybody tremble. Jefferson Osborne rather overacted the part of Quon Wei, leader of the reform party in China, and F. A. Yelvington as Prince Tuan was appropriately melodramatic. The role of Lieutenant Allan Dare was given by Willis Granger with considerable distinction of manner, and he was ably supported by Lillie Hay White as Lucille Gordon. Mae Lloyd Roberts as the imperious, self-possessed Molly O'Day, gave a coquette sketch that was warmly applauded. Robert Gordon was well impersonated by Warren F. Hill, and Marcus Moriarty was successful in the small part of Captain Elliott. P. Warren, Eph. Hampton, Collier Face, W. A. Noble and Lola Pomeroy were adequate. This week Maelyn Arbuckle's, The County Chairman.

At Other Playhouses.

LINCOLN SQUARE.—The successful engagement of Mrs. Temple's Telegram ended here Saturday night. This week Henry E. Ditzey in The Man on the Box is the attraction.

KRITH AND PROCTOR'S 125TH STREET.—Gallop, the play produced last season at the Garrick, was offered for the first time at this house and pleased large audiences. The principal roles

NO REST NIGHT OR DAY.

With Irritating Skin Humors—Hair Begins to Fall Out—Wonderful Results From Cuticura Remedies.

"About the latter part of July my whole body began to itch. I did not take much notice of it at first, but it began to get worse all the time, and then I began to get uneasy and tried all kinds of baths and other remedies that were recommended for skin humors, but I became worse all the time. My hair began to fall out and my scalp itched all the time. Especially at night, just as soon as I would get in bed and get warm, my whole body would begin to itch, and my finger nails would keep it irritated, and it was not long before I could not rest night or day. A friend asked me to try the Cuticura Remedies, and I did, and the first application helped me wonderfully. For about four weeks I would take a hot bath every night and then apply the Cuticura Ointment to my whole body, and I kept getting better, and by the time I used four boxes of Cuticura I was entirely cured and my hair stopped falling out. D. E. Blankenship, 319 N. Del. St., Indianapolis, Ind. Oct. 27, 1905."

HAVANA AMUSEMENTS.

Ermite Novelli in Luis XI—Italian Opera Company La Nina—Dovila.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Dec. 10, 1906.

Not for several years have the summer months been so productive as those of the season now closed. The Nacional, Payret, Albion, Actualidades and Marti kept open doors most all of the time, generally with good returns. The Campos Opera and Zarzuela company was first at the Marti, and later came to the Payret, where it did quite well, the two principal "trips" being Rosa Fuentes and Esperanza Irua. For a while Esperanza Pastor was with the organization. After the company completed its engagement and a short stay of the Circo Fenix, a clever aggregation of talent, the theatre was thoroughly overhauled and renovated and is now in readiness for the imminent Italian actor, Ermite Novelli, who made his debut to Havana audience on Dec. 4 in Luis XI. An \$11,000 advance sale assured the success which the management anticipated. After playing here Novelli goes to Mexico, and the Burilli Opera company, now in Mexico City, comes to the Payret in January.

Phyllones Circus is now holding the boards over at the Nacional, and it is the best show that he has ever had. Not a bad act is on the bill, and on the opening night the theatre was packed. Those appearing there and subsequently are the following: The Magulneys, Sant Leon Family, The Clarksons, The Lances, Colonel Schulz and his dogs, The Burtons, Senorita Elsie, Pite and Chocolate, The Griff Brothers, Professor Barlow and his well trained elephants, The Toledo Troupe, The Golden Family, Russian singers and dancers: The Frankus Trio, La Bella Geraldine, The Mawellers, The Masarells and Mile. Loubet.

Maria Barrientes, claimed by the Spaniards as the greatest living light soprano, with her Italian Opera company, comes to the Nacional the latter part of the present month, but I fear that the engagement is not going to be very successful, especially so from a financial standpoint, due to the high prices charged. Seats in the orchestra the nights that Barrientes sings are \$5.50 each and on other evenings \$3. The present economic condition will scarcely permit these rates. John C. Fisher, of Floridora fame, who brought down a company last year, is booked at the Nacional during the month of February.

Good business prevails around at the Albion, the home of the zarzuela, and a number of revivals of the old favorites have been made. Esperanza Pastor returned to this playhouse some nights ago, and was accorded a flattering reception, showing that she is still popular with the local theatregoers. Blanca Matras, a clever artist, recently finished her engagement here, and La Bonora is a newcomer.

The Marti Theatre has been taken over by Alfredo Misa, who last season had certain privileges out at Palatine Park, and later a vaudeville company at the Albion. It is now known as Eden Garden, and was suspiciously opened last Friday night before a large audience. Among those on the bill were The Castrillones, Perreton and his dog, Tony and Pepito, The Pacheros and the Japanese Troupe. Others are expected by next steamer.

The Actualidades, which was completed this summer and of which the head is Señor Eusebio Ascue, formerly one of the proprietors of the Albion, is doing a paying business nightly, four "tandas" being given in the nature of cinematograph views. As the pictures are thrown on the screen the parts are spoken by parties back on the stage, the effect being very realistic and pleasing. At the end of each "tanda" Conchita Davila, a most clever little dancer, appears in various dances, and is always warmly greeted. She is generally known as La Nina Davila (the child Davila), but as a matter of fact she is developing into a beautiful young woman and is making rapid strides daily. Her uncle proposes to take her to the United States within the next year or so, and she will undoubtedly be a "go." The Hidaigas, also dancers, are likewise on the bill. Violeta and Curita recently completed their engagement at the Actualidades.

Max Hirsch, treasurer of the Metropolitan Opera House company, was here a month or so ago.

Miss Pauline Sherman, who is at present in the city, accompanied by her husband, appeared in a performance given up at Camp Columbia, where the American soldiers are stationed, last Wednesday night, and at one dedicated to the American colony at the Nacional on Thanksgiving evening.

Dr. Savae'o, proprietor of the Payret, is now out after a most delicate operation, which kept him confined to his home for more than a month. This is the fourth one that he has undergone this year. His son-in-law, Gilbert Fawcett, who is the manager of the theatre, has also been indisposed.

Señorita Maria Biaggi y Alonso, who is stopping with her parents on their farm down at Santa Maria del Rosario, attended the grand ball given here Thanksgiving Eve by the American Club. It was the social event of the season.

To this Mirror and all its readers the compliments of the season is wished by J. Ellis Norris.

CUES.

Nellie Reed, who originated the role of Mabel in The Shepherd King, rejoined the company this week, to play the same part. May Buckley will continue to play Princess Michel.

Lucia Moore closed recently in Toledo as leading woman of the stock company in that city, and after a few days in New York left for Chicago to join the company playing The Time, The Place and The Girl.

Laura Burt and Henry Stanford, in Dorothy Vernon of Haddon Hall, commenced a four weeks' tour of the Canadian provinces at the Princess Theatre, Toronto, on Dec. 17.

James T. Powers was made a member of the Hippodrome Association at the convention held in New York.

Van Morrow, of the Holly Tally company, met with an accident at Montpelier, Vt., and was obliged to resign from the company. She is at the home of her sister, Mrs. C. Coburn, recovering from her injuries.



Photo Kajicura, St. Louis.

MARY FRANCES BOYCE.

Mary Frances Boyce, whose portrait appears in this number, is a St. Louis society girl, chosen by the Villed Prophet in 1905 to wear the diadem as chief maid of honor to the queen at his annual ball. She made her stage debut with the Brown-Baker Stock company in June, 1904. She came to New York and was immediately engaged for Charles Frohman's The Judge and the Jury, but left this company to go on the road with The Heir to the Throne, with Guy Bates Post, playing Janet and Miss Johnson and doing

all the understudy work, including the parts of Mrs. Kent, Mrs. Joe Lacey, Mrs. Kate Brandt, and Madge Casey. In St. Louis Miss Boyce received so great an ovation that the manager of the company, H. J. Ridings, published an announcement that she would be required to play Mrs. Joe Lacey at two performances. Miss Boyce left The Heir to the Throne in Kansas City, her place in the company being taken by Madeleine Post, a sister of Guy Bates Post. Miss Boyce is now in New York considering several offers.

ous Arab, as was E. S. Lewis as Abou Gosh, his comic opera follower. Samuel Howard was especially good as Paolo, in fact making one of the hits of the play. The other characters were adequate. This week, Montana.

West End—A Marked Woman.

Melodrama in four acts, by Owen Davis. Produced Dec. 10. (Al. H. Woods, director.)

Lieutenant Allan Dare. Willis Granger
Robert Gordon. Warren F. Hill
Quon Wei. Jefferson Osborne
Prince Tuan. F. A. Yelvington
Ben Bolt. F. C. Foy
Li Len Ying. P. Warren
Wan Fan. Eph. Hampton
Lee Kang. Collier Face
Captain Elliott. Marcus Moriarty
Sir John Burk. W. A. Noble
Tung Si. Lola Pomeroy
The Dowager Empress of China. Nettie Bourne
Lucille Gordon. Lillie Hay White
Molly O'Day. Mae Lloyd Roberts

A Marked Woman, by Owen Davis, made its first New York appearance at the West End last week. The scene of the play is laid in Pekin, China, its incidents referring to the period of the Boxer troubles in that country, when Chinese patriots were trying to modernize the government, although fiercely antagonized by the reactionary Dowager Empress.

Prince Tuan, the head of the Boxer movement, is prominent in the story. He falls in love with an American girl, Lucille Gordon, daughter of the American Minister to China; carries her off to the palace and, with the connivance of the Dowager Empress, keeps her there an unwilling guest, while he offers some very peremptory love making. She refuses to become his wife, and thereupon he retaliates by seizing her lover, Lieutenant Allan Dare, a United States naval attaché at Pekin, and threatening to kill him. To save her lover's life the girl consents to marry Tuan, and the ceremony is proceeding when a rescuing force of American seamen breaks into the palace and Prince Tuan has to take to his heels. The last act shows the successful defense of the American Consulate during the Boxer uprising in Pekin. The play is

were in the hands of Paul McAllister, William Norton, Agnes Scott, Louise Randolph, H. Dudley Hawley, and George Howell. The olio included Ward Brothers, the Burkes, and Lillian Maynard. This week's attraction is The Millionaire.

YORKVILLE.—The Wizard of Oz packed the house here last week. The same attraction continues this week.

METROPOLIS.—Down the Pike, with the Rays, amused Bronx audiences at this theatre last week. This week, Cecil Spooner in The Girl Raffles.

THIRD AVENUE.—Large audiences were thrilled by For a Human Life here last week. On the Bridge at Midnight comes this week.

THALIA.—At the World's Mercy pleased the audiences here last week. This week, How Hearts Are Broken.

GRAND OPERA HOUSE.—Man and Superman, with Robert Lorraine, repeated its Hudson Theatre success here last week. His Honor the Mayor is the attraction for this week.

AMERICAN.—The Girl Raffles filled the theatre last week. A Marked Woman is expected to do the same this week.

FOURTEENTH STREET.—A Millionaire's Revenge drew large houses at this theatre last week. Lena Rivers is this week's attraction.

NEW YORK.—Mam'zelle Sallie ended its engagement here Saturday night. This week, Dockstader's Minstrels.

NEW AMSTERDAM.—The Spring Chicken began a three weeks' engagement here on Dec. 10.

THE WHITE CHIEF INCORPORATED.

The White Chief Company of New York, was incorporated with the Secretary of State at Albany on Dec. 10, with capital stock of \$5000. The company is organized for the purpose of producing and exploiting plays and other theatrical and dramatic productions, to do business more particularly in the United States. The following are named as directors: John T. Hall, John S. Forgivenston and J. Montgomery Irving of New York City.

TELEGRAPHIC NEWS

CHICAGO.

Sothern and Marlowe—H. B. Irving—Sweet Lavender—Sky Farm—Current Plays.
(Special to the Mirror.)

CHICAGO, Dec. 15.
Julia Marlowe and H. B. Irving, with their brilliant repertoire, have made the Garrick the center of dramatic interest since the opening of the engagement last Monday. Before midweek the Garrick was sold out for the end of the week performance.

As the Syndicate's rival attraction to Miss Marlowe and Mr. Irving, H. B. Irving at the Illinois, was not in total eclipse by any means. His success has been at least artistic, and when he comes again it will be of the solid sort. Dorothea Baird's Maurice was a charming introduction.

Sweet Lavender, the new attraction at the New Theatre, will be followed by a new play by one of the most popular English writers of the day. The New Theatre management has the exclusive right to Sweet Lavender for this season.

The Social Whirl comes to the Garrick for Christmas, opening Dec. 23. Charles J. Ross and the New York cast are announced.

Grace Merritt and company played When Knighthood Was in Flower at the Columbus this week.

Billy B. Van entertained large houses at the Great Northern this week, ably assisted by Miss Beaumont.

The barn dance temporarily interrupts melodrama, and we have cows chewing cud instead of actors chewing scenery. In short, Sky Farm is at the Academy.

Count of Noncount is the bill at the Pekin next week. Music by Joe Jordan and Will Dixon; book by Alfred Anderson.

The bills next week: Garrick, Julia Marlowe and H. B. Irving in repertoire; Illinois, Henry B. Irving in repertoire; Grand Opera House, James K. Hackett; Studebaker, The Flower Girl; Chicago Opera House, Northern Lights; Great Northern, Hap Ward; Colonial, The Grand Mogul; Powers's, Henrietta Crossman; New Theatre, Sweet Lavender; McVicker's, Blanche Walsh; La Salle, Time, Place and Girl; People's, Stronger Than King; Bush Temple, Out of the Fold; Marlowe, Is Marriage a Failure; Too Much Johnson; Calumet, Monte Cristo; Avenue, The Pedlar's Claim; Columbus, Cole and Johnson; Alhambra, Secrets of the Police; Academy, Sky Farm; Bijou, Windy Ram from Amsterdam; Criterion, dark; Pekin, Count Noncount; International, Yiddish Stock; Humboldt, May Houser and company; Howard's, Howard Stock.

The Askin-Singer road company for The Time, the Place and the Girl includes, besides Arthur Deacon and Ida Emerson, Lucia Moore, John C. Rowe, Herbert Heywood, Theodore T. Hook, Arthur Hull, Violet McMillen, Charles E. Powers, Hubert Hornsby, James Clarkson and Wm. Jonnalre. Sid Riley will be musical director and Maurice Evans will be manager of the company.

Vaughan Glaser is the first star since Tim Murphy who has had the audacity to make Chicago a one-night stand. He will play Prince Karl at the Garrick to-morrow night.

Lincoln Carter will call his new scenic production The Cat and the Fiddle, and Manager Hogan says it will be a huge show, with seventy-five scenes. This is about one scene a minute. The show will be produced early next season.

OTIS COLBURN.

BOSTON.

Lena Ashwell—Viola Allen—Coming Thro' the Rye—The Rivals—Notes.
(Special to the Mirror.)

BOSTON, Dec. 15.
Lena Ashwell has had a notable reception at the Majestic in The Shulamite, with Guy Standing to divide the honors with her. Interest in seeing her in Mrs. Dane's Defense is large.

For the first time in eight weeks there will be a change of bill at the Hollis, and Viola Allen will return to that house to play Cymbeline.

Another house to give its first novelty in a long time is the Tremont, and after five weeks with The College Widow, it will give a change with Comin' Through the Rye. This will be the first attraction not under the Savage banner to be seen here since the departure of Arnold Daly.

Mrs. Wiggs of the Cabbage Patch will be back again at the Boston, with Madge Carr Cooke still in the title role.

Elsie Janis will have only one more week at the Columbia, and then The Vanderbilt Cup will start toward New York. The Bay State Automobile Association is going to give a big party one night next week so as to see the race reproduction of what all have seen in real life. Miss Janis will give new imitations.

The Rivals is to be the bill at the Castle Square next week under the auspices of the Twentieth Century Club. The original scheme of the club has been broadened a trifle, and The Rivals appears under the guise of a classic play. The week will open with the customary stampede for the select children of Greater Boston.

John Craig will present The School for Scandal. It will be an unusual thing to see two stock companies devoted to old comedy during the same week.

At the Bowdoin Square they have been vaccinated to resist the old comedy microbe, and therefore Rachel Goldstein will be the attraction. The change of bill at the Globe will bring a new comedy there in The Arrival of Kitty, which has never been seen hereabouts.

For the patrons of the Grand Opera House there promises to be a sufficiency of excitement in the engagement of The Cow Puncher, which opens next Monday.

Hy Davis, the veteran actor, whose actual destitution has occasioned a considerable amount of interest in the Boston papers, had another trouble last week. He was the victim of an oil store explosion at his home on Temple Street, and he had to be removed to the City Hospital Relief Station.

The Boston Herald showed its interest in the Barnabee-MacDonald benefit in New York this week and received subscriptions to be turned over to the fund. The total received was \$175, of which the paper itself generously gave \$100.

JAY BOSTON.

WASHINGTON.

Brown of Harvard—Mlle. Modiste—Digby Bell—Notes.
(Special to the Mirror.)

WASHINGTON, Dec. 15.

Brown of Harvard, with Henry Woodruff, was a big success at the Belasco Theatre. For next week special nights will be the rule, the most prominent being the performance Monday night by the Robert Hickman Players in A Midsummer Night's Dream and the appearance Tuesday and Wednesday nights of Madame Keany Lipin and her Yiddish company.

Fritzi Schell in Mlle. Modiste crowded the National Theatre during her engagement this week. Next week Annie Russell appears as Puck in A Midsummer Night's Dream.

Digby Bell in the Education of Mr. Pipp completes a fine engagement at the Columbia Theatre. Nat C. Goodwin opened Dec. 17, presenting The Genius. During the engagement When We Were Twenty-One and What Would a Gentleman Do will be given.

Katheryn Farnell continues her successful engagement at the Majestic Theatre, presenting on Monday East Lynne, dividing the week with Camille. No Mother to Guide Her follows.

At the Academy of Music next week's announcement is Young Buffalo. The King of the Wild West, succeeded by The War Correspondent. Friday night at Congressional Church Hall, Bessie's concert. The Messiah, was presented

by the Choral Society with a chorus of 175 voices under Sydney Lloyd Wright's direction. Saint-Saëns, the composer-pianist, assisted by Leon Benway, baritone, and Edouard Dethier, violinist, attracted a large audience at the recital given at the Columbia Theatre on Dec. 10. JOHN T. WARREN.

PHILADELPHIA.

The Belle of London Town—Mr. Hopkinson—Caught in the Rain—Notes.
(Special to the Mirror.)

PHILADELPHIA, Dec. 15.

The new Lyric Theatre has done a splendid business this week with Camille D'Arville in The Belle of London Town. Blanche Bates in The Girl of the Golden West for two weeks, beginning Dec. 17.

Broad Street Theatre: William Collier in Caught in the Rain can feel proud of his two week's business which closes this evening. Fernando Wilson and the Kalich New York Theatre company come Dec. 17 for three nights.

The Lion and the Mouse at the Chestnut Street Opera House will remain for the rest of the year.

The Prince of India remains for the coming week at the Garrick Theatre.

Mr. Hopkinson, with Dallas Welford, made a genuine hit this week at the Chestnut Street Theatre, and continues the coming week. Lillian Russell in The Butterfly will follow on Dec. 24 for two weeks.

The Jungle did not create the sensation expected, and is doing only a fair business at the Walnut Street Theatre.

Al Leach and the Three Rosebuds, with Girls Will Be Girls, are still at the Grand Opera House.

Blaney's Arch Street Theatre: Lillian Mort-

Henry Miller, Charlotte Walker and Vincent Serrano head the cast. The Earl and the Girl, with Eddie Fay, follows.

Nat M. Willis in his new play, A Lucky Dog, will be seen at the Alvin next week. Buster Brown is the underlines.

A Midnight Escape is promised next week at the Bijou. Wild Nell, a Child of the Regiment, comes next.

At the Nixon Forbes Robertson and Gertrude Elliott in Bernard Shaw's Caesar and Cleopatra will next week be an interesting attraction. Fay Templeton in Forty-five Minutes from Broadway will be seen the succeeding week.

The House of Mystery will again be seen up-town at Blaney's Empire, where it was played last season. Kidnapped for Revenge follows.

The Gayety will offer the Trans-Atlantic Burlesque, featuring Mlle. Emerle, assisted by M. Silvers.

The Kentucky Belles will be the bill at the Academy.

A Merry Christmas to all!

ALBERT S. L. HEWES.

ST. LOUIS.

The Prince Chap Returns—The Ham Tree—Hansfield Arrives—Other Plays.
(Special to the Mirror.)

ST. LOUIS, Dec. 15.

The Prince Chap, which is looked upon as one of the best plays given at the Garrick Theatre last season, will again be presented there next week. The company which will begin what is expected to be a very profitable engagement to-morrow night includes Cyril Scott in the chief role and the two clever children, Helen Pullman and Edith Spence, whose exquisite performance won such praise here last Spring. In the



Photo Ellerbrock, Baltimore, Md.

CARRIE WEBBER (MRS. GEORGE SIDNEY).

Carrie Webber has gained for herself an enviable reputation in musical comedy. The rapid strides she has been making in that direction have been proclaimed by managers and the profession in general. She has been very successful in the support of George Sidney the past four seasons, her work each year being a distinct feature of the performance. Her conception of character work is remarkable. It is very rarely you will find a woman who has all the

elements which combine singing, dancing and acting, and her rendition of the character she is playing this season, that of a cowboy girl, is a revelation to all who have seen her, and stamps her as being alone in this class of work. She is magnetic, charming and graceful, and wins her audience before she has hardly begun. It will be no surprise to her admirers if they shortly see in similar type of the wonderful stride Miss Webber has made in the theatrical firmament.

mer in A Man's Broken Promise will be succeeded by The Flaming Arrow Dec. 17. A Desperate Chance, 24; Kidnapped for Revenge, a new Blaney production with Will H. Vedder in leading role, Dec. 31.

Yorke and Adams in Bankers and Brokers at the Park Theatre will be succeeded Monday by As Ye Sow.

The Cowboy Girl, with Julia Rowland and pleasing singing and dancing specialties, is a first-class attraction at the Girard Avenue.

National Theatre: The Four Corners of the Earth was well received and is succeeded on Dec. 17 by The White Chief. Ruled Off the Turf, 24; Secret Service Sam, 31.

People's Theatre: While Frisco Burns furnished amusement to a large patronage this week. Thomas E. Shea Dec. 17.

Kensington Theatre: Nellie Callahan with M'iss was a good card here this week. The Fool House, with the Four Huntings, Dec. 17.

Forepaugh's Theatre: Lena Rivers was well staged here this week. Dora Thorne week of Dec. 17.

Darcy and Speck's Stock company at the Standard in a splendid production of A Prisoner of War, played this week to large audiences. The Black Hand next week.

Dumont's Minstrels at the cosy Eleventh Street Opera House are popular.

The Philadelphia Orchestra, with Arthur Hartmann, violinist, as the soloist, played to crowded house at the Academy of Music on the afternoon of Dec. 14.

The third opera night of the Metropolitan company at the Academy of Music will be on Dec. 20. S. FERNBERGER.

PITTSBURGH.

On Parole—Caesar and Cleopatra—Nat M. Willis—Notes.
(Special to the Mirror.)

PITTSBURGH, Dec. 15.

On Parole is announced at the Belasco next week. It is produced under the direction of

company besides Cyril Scott are Wallace Erskine, Charles B. Wells, Donald Weldon, Duane Wagar, George Schaeffer, Frances Nelson, Mary Keogh, Florence Connor and Justina Wayne. McIntyre and Heath will be the attraction at the Century next week. Their Ham Tree is as popular as ever. Prominent in their support are W. C. Fields, comic juggler; the statuesque Jeanne Towler; Carolyn Gordon, a former favorite with Daly musical productions; Frederick V. Bowers, tenor, and Belle Gold.

In New York Town, a musical comedy, will be at the Grand next week. Charles Howard is seen in his original character of Little Boy. James B. Carson, of St. Louis, has one of the principal parts. The chorus is large and attractive.

Custer's Last Fight, a Hal Reid play, will be the attraction at Flavin's next week. A band of full-blooded Indians accompanies the regular company.

Texas, interpreted by a well selected company, is expected to please large Imperial audiences next week, opening to-morrow night.

Richard Mansfield will begin his engagement at the Olympic Monday night, presenting Peer Gynt, which will be the bill for the entire week except on Saturday night, when Dr. Jekyll and Mr. Hyde will be presented.

CHARLES E. HUGHES.

BALTIMORE.

It's All Your Fault—Mrs. Wiggs—Sousa Opera Company—Notes.
(Special to the Mirror.)

BALTIMORE, Dec. 15.

Edward R. Salter will present Charles J. Stine and Olive Evans at Ford's next week in the funny farce, It's All Your Fault.

Mrs. Wiggs of the Cabbage Patch did a splendid business this week.

Joseph F. Horvitz in a musical drama entitled Our Friend Fritz will follow next week.

The Lipsin Yiddish company will appear at the

CHARLES BALSAR.



Photo Stuart, Los Angeles, Cal.

Owing to the severe illness contracted by Charles Balsar while on tour with Mrs. Fiske and the Manhattan company in Leah Klechka last season, it has been necessary for him to relinquish all Eastern engagements in order to spend the Winter in a mild climate. He has divided his time between Los Angeles, Cal., and El Paso, Tex., while in the former city being associated with the Belasco-Mayer company. He is now leading man with the Leah Klechka company, El Paso. The climate of Texas has proven so beneficial that Mr. Balsar has entirely recovered his health, and he will return to New York at the close of his present engagement and appear in a metropolitan production during the coming season.

Academy on Dec. 17 and 18. The Kalich Theatre company will be seen on Dec. 20, 21 and 22. The Sousa Opera company, with Joseph Cawthorne, did well this week.

Thomas E. Shea has entertained large audiences at the Auditorium, appearing in a repertoire of his favorite plays.

Her First False Step is seen at Blaney's. It will be followed next week by As Told in the Hills.

A Desperate Chance, a story of Pittsburgh tragedy, entertains the patrons of the Holiday Street. At Cripple Creek will follow.

Karmata Travelogue have been affording excellent entertainment at the Lyric.

The last Peabody recital was given on Dec. 14 by the Kuebel Quartette, with Harold Randolph, pianist.

The ever popular Paint and Powder Club will give a performance Easter week at Albaugh's Theatre.

An amateur production of Pinelore, to be given on Dec. 19 and 21 at the Academy of Music, will probably be one of the social events of the year.

Manager Charles E. Ford, of Ford's Grand Opera House, has arranged to entertain 1,500 of the newboys of the Baltimore papers next week. HAROLD RUTLAND.

CINCINNATI.

The Music Master—The Road to Yesterday—Fay Templeton—Notes.
(Special to the Mirror.)

CINCINNATI, Dec. 15.

David Warfield in The Music Master comes to the Lyric next week, and judging from the advance sale of seats, there will not be a vacant one in the house at any performance.

One big Cohan week will give way to another at the Grand. The popular comedian enjoyed a big business there this week, and on Monday night Fay Templeton opens in his other great success, Forty-five Minutes from Broadway.

Camille will be the second offering of the Forepaugh Stock company at its new home, the Olympic.

Lovers and Lunatics, which was a laughing hit at the Walnut last season, returns to that house next week. Nat M. Willis follows, with Kellar as the New Year's attraction.

Theodore Kremer's new melodrama, A Woman of Fire, is to have its first local presentation at Henck's to-morrow.

Over Niagara Falls is to be the week's attraction at the Lyceum.

Much interest was aroused by The Road to Yesterday, which finished a good week at the Lyric to-night. Many of the roles are splendidly acted, and nothing better has been seen here in a long time than Maudie Dupree as the dreaming heroine. H. A. SURROS.

MRS. FISKE AT THE LYRIC.

The combination of a remarkably brilliant play that inspires thought while it entertains, a great actress at her best in one phase of her many-sided art, a company of players without an equal on the English-speaking stage, and a production highly artistic and effective from all viewpoints is so unusual that naturally it holds place with the public and in the theatre. This combination is realized in Mrs. Fiske and the Manhattan company in The New York Idea, and in consequence the Lyric Theatre is thronged at every performance. One of the many remarkable things about this production is the nature of its appeal. Society throngs to enjoy it, while all other classes that find pleasure in the theatre also see in The New York Idea a delightful play. The Manhattan company is as admirably balanced as a band of musicians formed to render some notable special work, and from the performance of Mrs. Fiske down to that of the least important of the characters not a false note is struck. What this means in dramatic work none but the critical can fully appreciate, although, happily, all sorts and conditions of persons can enjoy such a demonstration of the actor's art, for artistic perfection appeals to everybody.

MORE INDEPENDENT THEATRES.

The Shuberts have acquired exclusive booking rights to the Majestic Theatre, Erie, Pa., and will present The Social Whirl there on Dec. 20, as the first independent offering. It is also announced that J. P. Howe and his associates on the Pacific Coast have secured a long lease on the new theatre which is being constructed in Vancouver, B. C. Mr. Howe has two other independent houses on the Coast, one at Seattle and one at Portland, Ore. The new theatre will be known as the Vancouver Grand Opera House.

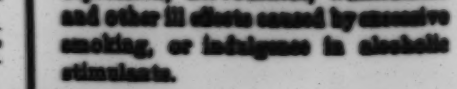
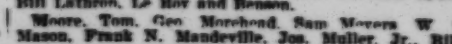
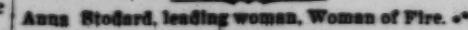
THE JEFFERSON ESTATE SOLD.

The country estate of the late Joseph Jefferson, near Avers Island, La., is being cut up into 40-acre lots and sold. The Jefferson island of 500 acres, however, is being preserved by the estate.

OLIVE FREMSTADT'S MOTHER DEAD.

Olive Fremstadt's mother died in Minneapolis on Dec. 11. Mme. Fremstadt has gone on to the funeral.

MARGARET H. BROWN.



12. It brought \$397,500. The name of the purchaser was withheld but his agent said that the place would be reopened as a theatre, not a music hall.

13. It brought \$597,500. The name of the purchaser was withheld but his agent said that the place would be reopened as a theatre, not a music hall.

The Lyceum Theatre, London, which Sir Henry Irving made famous, was sold at auction on Dec. 12. It brought \$397,500. The name of the purchaser was withheld but his agent said that the place would be reopened as a theatre, not a music hall.

Florence Bindley is meeting with much adverse success in this season in her latest play. The Girl of the Gambler, and is making many new friends by her vivacity and cheerfulness. She is an agreeable of the stage as on it.

Anna Stodard, leading woman, Woman of Fire. ••

Moore, Tom, Geo. Morehead, Sam Mowers, W. Mason, Frank N. Mandeville, Jon. Muller, Jr., B.

Kelly.
Lyons, Toby, Horner Lind, Geo. W. Leslie, Marcus La Blanch, Chas. Lane, J. Chester Law, Nestor F. Leaman, R. F. Lloyd, Alf Lisney, Bertram Lyte, Bill Lathron, Le Roy and Benson.
Moore, Tom, Geo. Merchant, Sam. Moore, T.

Moore, Tom. Geo. Marchand, Sam. Myers W.
Mason, Frank N. Mandeville, Jos. Muller, Jr., Bill

Borford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Jack Mason's Chicklets, with Harry Pilcor; Collins and Brown, Dorothy Drew, Mr. and Mrs. Harry Thorne and company, Tancott, the Great Du Bois, Herr Shona, W. H. Whittle, assisted by May Newton, The Jalvans (American debut) Ned Fitzgibbon, Marr and Evans, La Centre and La Rue, and Walter Stead.

Keith and Proctor's Union Square.

May Tully and company, George Evans (second week), Harry Tate's company in Fishing, the Four Harveys, Klamara Japanese Troupe, Delphino and Delmora, Al Carleton, Althen Twiss, McCrea and Poole, Adams and Mack and Alexis and Schall.

Keith and Proctor's Twenty-third Street.

Master Gabriel and company, Melville Ellis, Emma Francis and her Araba, John and Elsie Boller, Alice Hollander, Rado and Bertram, Cooper and Robinson, and Harris and Brown.

Keith and Proctor's Fifty-eighth Street.

Charles E. Evans and company, Capt. George Auger and company, Tom Edwards, James Harrigan, Olivett Troubadour, Manning's Entertainers and Lilly Seville.

Keith and Proctor's Fifth Avenue.

Fred Walton and company, Ned Wayburn's Dancing Daisies, Mary Dupont and company, The Military Octette and the Girl With the Baton, Clarie Vance, Cameron and Flanagan, Rialto Comedy Four, Belleclair Brothers, and Sam Watson's Barnyard.

Keith and Proctor's Opera House.

The Four Mortons, (special engagement) Kiltie Barry, Barrows-Lancaster company, Blockson and Burns, Doherty Sisters, W. H. Inman and company, and the Balzers.

Hammerstein's Victoria.

Effie Fay, R. G. Knowles, Genaro and Bailey, Frank Bush, the Four Nightingales, Navajo Girls, Gracie Emmett and company, Frosini and the Kronemann Brothers.

Alhambra.

Albert Chevalier, Henri French, Watson, Hutchings and Edwards, Smith and Campbell, Ralph Johnstone, Gallardo and Estrella Sisters.

Colonial.

Benjamin Chapin and company in Lincoln at the White House (vaudeville debut), Claire Denny's cats, Bluns and Bluns, Daisy Harcourt, Alcega Capitaine, Harry Linton and Anita Lawrence, and Rawson and June.

Hippodrome.

Neptune's Daughter and Pioneer Days, with W. H. Clark, J. Parker Combs, Rosa La Hara, John G. Sparks, Edwin A. Clark, George Holland, and Marcelline in the casts, and Herzog's stallions, the Patty-Franks, the Curzon Sisters, Four Holloways, Dollar Troupe and Powers' elephants in the olio.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Valerie Bergere presented for the first time in Manhattan her latest sketch, A Bowery Camille, written by Roy Fairchild. The character of Kitty Kennedy affords Miss Bergere some splendid opportunities for strong acting, and it is needless to say that she is equal to the task. The story, as related in a previous issue, deals with a girl of the slums who is employed as a model by an artist who falls in love with her, and whose mother induces her to give him up. The climax would tax the capabilities of any actress, and Miss Bergere rises to it splendidly, gaining and holding the closest attention as she shows the struggle that is going on in her mind between love and what she believes is her duty. John and Elouise Boller, expert cyclists from Europe, made their American debut in a startling act that includes a number of extremely difficult tricks with bicycles done on a tight wire, which were accomplished with ease and grace. The climax is similar to a trick done by Ralph Johnstone, consisting of a somersault on the wheel from a platform about twenty feet above the stage. The act is one of the best of its class ever seen here. James J. Morton had the house in rags as usual, and Joseph Hart's Electric Crickets scored heavily. Raymond and Caverly were as amusing as ever. Melville Ellis, with his piano, and Frank Byron and Louise Langdon in The Dude Detective went splendidly. The Exposition Four and Henry and Francis proved extremely popular.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Charles E. Evans and company headed the bill and carried off the honors in It's Up to You, William. An event of unusual importance was the presentation of a new act by Dave Genaro and Ray Bailey. It is called Tony, and was written by Aaron Hoffman. The scene is laid in a boot-black parlor, with Mr. Genaro in the character of Tony, a prosperous Italian bootblack. As Mr. Genaro is of Italian descent, he had no difficulty in giving the proper accent to his lines, which are in the most telling and amusing way. Ray Bailey is an amateur detective, and the little plot has something to do with the running down of a gang of counterfeiters. It does not matter except for some good comedy situations that it presents cleverly, as a good portion of the sketch is given over to the imitable dancing and cakewalking specialty for which Genaro and Bailey are famous. The act scored a decided hit and will add to the reputation of these popular performers. The special setting is well painted and carefully arranged. Other clever people in the bill were Polk, Kollins and the Carmen Sisters, in a fine banjo specialty; Moulter Sisters, Lee Tung Foo, the Chinese baritone; Harry Brown, Watson and his Barnyard, Carroll and Baker, and Nettie Carroll.

PASTOR'S.—Al H. Weston and company, in The New Reporter, kept things going at a very lively pace and there was scarcely a second when somebody in the house was not smiling or laughing very heartily. Tom and Edith Almond were the special feature, and their dancing of a novel character, proved very interesting. Diamond and Smith scored with songs culled with excellent motion pictures. Wheeler Earl and Vera Curtis were seen for the first time here in the sketch, To Boston on Bus Lines, written by George M. Cohan. Mr. Earl is a frivolous husband who tricks his wife by disguising himself as a "tough mug," and plays at cross purposes until he feels like undeciphering her. He made a bit in the character and has many good stunts that he delivers well. Miss Earl made a fairly good "feeder" and the act scored a good-sized success. Bertie Herron, formerly "end man" of the Minstrel Miners, changed from white face to black in view of the audience. Strange to say her "white" remarks went better than her "black" ones, but the act as a whole is entertaining. The bill also embraced The Kratons, Alvin Brothers, Jack Ir-

win, Bowers and Curtis, Kimball and Lewis, Sylvester Black and G. F. Howard.

COLONIAL.—Charles Warner, in Head at the Telephone, was held over for a second week, and repeated his thrilling and masterly performance. Jack Lorimer, the Scotch comedian, also remained over from the week before, and with a few changes in his material, scored even a greater success than he did on his first appearance. Edwin Latell offered his new specialty here for the first time. It is called A Pilgrim's Progress, or Banishing Dull Care, the character he impersonates being modeled on cartoons of Winsor McCay. In abandoning the cartoonish to which he has been attached for many years, Mr. Latell has not sacrificed his knack of winning laughs and his patter is of the sort that is recently relished by the average audience. He introduced his musical specialties with as much success as before, his remarkable banjo-playing being especially well received. Coran, the ventriloquist; Spandoli, the famous juggler; George Thatcher and Charles M. Evans, The Zingari Troupe, and John and Bertha Gleason, and Fred Houlihan made up the remainder of a splendid bill.

KEITH AND PROCTOR'S HANSEN OPERA HOUSE.—Captain George Auger, a very tall performer, made his first appearance here in a sketch called Jack the Giant-Killer, which ought to make a very good holiday attraction for children. Captain Auger proved to be a very fair actor and was assisted by Sylvia Hearn, Ernest Bonnell, Caroline Haas and Judy Field. The sketch is an old style extravaganza, in rhyme. Ned Wayburn's Dancing Daisies, headed by Dorothy Jordan, were immensely successful in a highly pleasing act. Clayton White and Marie Stuart made a laughing hit in Paris, and Pearl and Violet Allen's new act, The Traveling Man, went with a continuous roar. Julian Rose, Caron and Herbert, the Bagmen, Stanley and Leonard and the Four Nightingales also won their share of attention.

KEITH AND PROCTOR'S UNION SQUARE.—Comedy was the keynote here last week, and by the time the entertainment was over the spectators were tired laughing at the quips and cracks of the talented performers. George Evans headed the list, and his jests, always timely, created an uproar. The Six Musical Cutties played magnificently. Tom Edwards ventriloquized in an original and most effective manner. The Barrows-Lancaster company in Edmund Day's sketch, Thanksgiving, and Bert Howard and Leona Bland offered sketches above the average in excellence. Others were Alice Hollander, Shona, Manning's Entertainers, Columbia Four, Ramadell Sisters and Rado and Bertman.

HAMMERSTEIN'S VICTORIA.—Kocian, the violinist, topped the bill and showed his skill to advantage. Bert Leslie and company returned and repeated their great success in Hogan's Visit. Karno's A Night in an English Music Hall was uproariously funny, and dainty Daisy Harcourt swished her little skirts and sang her little songs to the accompaniment of laughing and applause. Other good acts were by Helene Girard, Adolphe Zink, the Renard Trio, Paul Le Croix, and Stuart Barnes.

ALHAMBRA.—Another typical Williams bill drew deservedly large patronage, and the following well-known entertainers made individual hits: Willie Edouin, Maude Raymond, the Cottrell-Fowler Troupe, Harry Linton and Anita Lawrence, Thomas and Carleton, the Eight Vassar Girls, the Olympia Quartette, Carlin and Otto, and the Three Delton Brothers.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—The well balanced bill was made up of acts that have attained wide popularity. The list included Harry Tate's company in Fishing, Carson and Willard, Emma Francis and her Araba, Sisters O'Meara, Mosher, Houghton and Mosher, William H. Inman and company, Mabel Sinclair, Thomas and Payne and the Balzers.

HIPPODROME.—Pioneer Days and Neptune's Daughter are breaking the records of the house, and the attendance is extremely large at every performance. The startling effects used in the tank scene have created a genuine sensation, and the circus acts are all vociferously applauded.

The Burlesque Houses.

DWYER.—The Jolly Girls, headed by Edmond Hayes in A Wise Guy, was one of the best drawing cards of the season. The company numbers many clever people, and the entertainment is very amusing. This week, Bohemian Burlesques.

CIRCLE.—Bonita and the Wine, Woman and Song company attracted big houses for the second week of their run. The clever work of Alex Carr being especially well liked. The engagement will continue until further notice.

GOTHAM.—Miner's Americans entertained the residents of Harlem and the Bronx with a smart, snappy bill that included variety and novelty enough to please anybody. This week, Merry-makers.

MURRAY HILL.—The Jersey Lilies blossomed forth to the delight of good-sized crowds. This week, Rose Hill English Folly company.

LONDON.—The Pay Foster Burlesques are old favorites here and repeated former successes. This week, Colonial Belles.

MINER'S BOWERY.—The New Century Girls proved to be an aggregation of up-to-date entertainers. This week, Twentieth Century Maids.

MINER'S EIGHTH AVENUE.—The Colonial Belles provided burlesque and olio quite to the taste of the patrons. This week, The Thoroughbreds.

HANSEN MUSIC HALL.—Al Reeves's Beauty Show, one of the strongest companies on the road, pleased satisfactory patronage. This week, Rice and Barton's Big Gaiety company.

COMEDY CLUB INCORPORATED.

The Vaudeville Comedy Club, through its attorney, on Dec. 10, submitted to Justice O'Connor, sitting in the Supreme Court in this city, its articles of incorporation, which were immediately approved by the Court. The incorporators are: Will M. Crespy, James J. Morton, Lee Harrison, George Felix and Charles J. Stine. The club was organized several months ago, and already has a very large membership of headliners, whose object in forming the club is the obtaining of equitable contracts between actors and managers and for protection from pirates and plagiarists. The members are most enthusiastic, and at present are deeply engrossed in the plan of providing a permanent home for the organization. A concert in aid of the building fund will be given at the New York Theatre, on Sunday evening, Dec. 23, for which a novel and original entertainment is being arranged.

HIRAN DAVIS INJURED.

Hiram Davis, an old-time performer, who is now over seventy years of age, had a narrow escape from death on Dec. 10, through a fire that started in the little room he was occupying at 6 Temple street, Boston. A small oil-stove, used for heating purposes, exploded in the early morning while the old actor was asleep, and when he awoke the room was filled with flames and smoke. The alarm was given and Davis was found by a fireman lying on his bed, almost suffocated. Restoratives were applied and he was taken to the hospital, where he is recovering from his injuries.

RECORDS BROKEN AT HIPPODROME.

All records for attendance and receipts at the New York Hippodrome have been broken by Neptune's Daughter and Pioneer Days. On the opening day of the advance sale, when eight box offices were used, \$91,000 worth of seats were disposed of. The receipts for the first night, in spite of the number of seats reserved for the press and invited guests, were \$5,413.50. The next day was Thanksgiving, when the matinee returns totaled \$5,627 and the evening receipts \$5,639.50, making a total of \$11,266.50. If the attraction plays to absolute capacity the gross receipts will be over \$80,000 a week.

A CHAT WITH NED WAYBURN.



Ned Wayburn is one of the busiest men in New York, and an interviewer who wants to talk to him must make up his mind to be interrupted by telephone calls, messengers and the one hundred and one other things that thrust themselves unceremoniously into the working hours of an active man of affairs. Between interruptions a Minnon representative managed to secure enough of Mr. Wayburn's time one day last week to get a few of his views on stage aspirants and the trials and tribulations of a man who has undertaken to teach the young ideas how to act. Mr. Wayburn's experience covers a number of years, and it is an actual fact that during his career as a stage-manager and producer he has trained over 3,000 people so that they have been able to face the footlights with confidence.

"My plan in starting in with a lot of new pupils," said Mr. Wayburn, "is first to find out how much intelligence each one possesses. When you take a class of eight girls, for instance, and stand them in line for the first time, giving them a few simple directions, it does not take more than a few minutes to discover which are the quickest to follow instructions and which ones will need to practice the rudiments for a very long time before they can become proficient. The wheat is thus sifted from the chaff, and the chaff generally finds its place in the rear rows, where grace and agility are not so necessary to the success of a production."

"What is the average in talent among the raw recruits?" asked the interviewer.

"Well, I should say that about nine out of every ten who have applied to me have some good reasons for wishing to go on the stage. Of course, I have run across a good many hopeless cases who had neither voice, figure nor face with which to make a bid for success, and I have been compelled to tell them the honest truth about themselves, for which, of course, I received no thanks. Only the other day a young woman came in and said she lived at one of the most fashionable hotels in the city. She said she had heard of me, and wanted to become an actress. During our conversation I found that she was a chambermaid in the hotel, and she thought that by spending one dollar she could be transformed from a washer of the brown and duster into a red-hot popular favorite. She took up about ten dollars' worth of my time, but I finally got rid of her and believe I saved the profession from having one more superfluous member added to it. About one applicant in every hundred has no idea of time. I have had girls under my direction who had not the vaguest notion of how to keep step with the music in a march, but they managed to get through by watching their associates. They were kept at work, however, on account of some unusual qualifications in the way of looks or voice."

"In what branch of your business do you take most interest?" was a question that caused Mr. Wayburn's eyes to twinkle.

"I always look forward to Saturday mornings with keen pleasure, that is when I have my children's class. It is simply delightful to watch the youngsters as they enter into the spirit of the work with a gusto that the older ones are incapable of. My make-up class is also one of my hobbies. I have a number of people under instruction who have been on the stage for years, and who have suddenly awakened to the fact that their knowledge of this branch of the art is extremely limited. I had a man in here only the other day who had never had occasion to use a putty nose, and though he has had years of experience, he hadn't the least idea of how the nose should be adjusted."

The clock was striking the hour when the chat had gone thus far, and Mr. Wayburn was forced to excuse himself to attend to one of his classes. As the clock bowed himself out through a very bright-eyed young miss, whose eagerness to begin their lesson showed that they are in earnest in their desire to acquire a knowledge of the rudiments of the art that they hope will carry them along on the road that leads to fame and fortune.

ANOTHER KEITH THEATRE.

A contract was signed a few days ago by which the York Theatre in St. John, N. H., will be added to the Keith and Proctor Circuit. The name will be changed to Keith's, and the usual Keith improvements in the way of plenty of white paint and a general house cleaning, will be made before the re-opening of the theatre on Dec. 24 as a home for high-class vaudeville. This will be the first house in Canada under the Keith management, and special efforts will be made to give the people of St. John bills that will interest and attract a fair share of the population to the house each week. Manager R. J. Armstrong has been in negotiation with the Keith people since last March, and is quite elated over the outcome. The new lease will run for five years.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blank forms will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Bennett's, Ottawa, Ont., 17-22.
Adams and Mack—K. and P. 5th Ave., 17-22.
Adelmann, Mr. and Mrs. Joseph—Colonial, N. Y., 17-22.
Abraham, Charles—Family, Scranton, Pa., 17-22.
Albion and Le Brant—Grand, Joliet, Ill., 17-22.
Albion—Grand, Syracuse, N. Y., 17-22.
Alexis and Schall—K. and P. Union Sq., 17-22.
All, George—K. and P. 23d St., 17-22.
Alferty, Miss—Hippodrome, N. Y., indefinite.
Allen, Miss—Grand, Pittsburgh, 17-22.
Allison, Mr. and Mrs.—Shea's, Toronto, 17-22.
Alton, Miss—K. and P. 125th St., 17-22.
Altitude, The—Hippodrome, N. Y., indefinite.
Alvin Brothers—Family, Pittsford, Pa., 17-22.
American Newboy's Quartette—Hart's, Phila., 17-22.
American Trumpeters—Nelson, Springfield, Mass., 17-22.
American Four—Savoy, Hamilton, Ont., 17-22.
A Night in English Vaudeville—Temple, Detroit, 17-22.
Apel, Lillian—Orpheum, Kansas City, 17-22.
Ashton, Margaret—Bosch's, Vienna, Aust., 17-22.
Atkinson, George—Bijou, Quincy, Ill., 17-22.
Champion, Ill., 24-29.

Anstine—Family, Lafayette, Ind., 17-22.
Anstine, Tossing—Keith's, Jersey City, N. J., 17-22.
Avalon, The—Orpheum, Los Angeles, 10-22.
Aymer, Mrs.—Orpheum, Fresno, 24-29.
Bader-La Velle Trio—Lyric, Terre Haute, Ind., 17-22.
Baggersons, The—H. and B. Bklyn., 17-22.
Bailey and Austin—K. and P. Jersey City, 17-22.
Baker's, N. Y., 24-29.
Baker Troupe—Family, Scranton, Pa., 17-22.
Balzers, The—K. and P. H. O. H., 17-22.
Barrington and Helston—K. and P. Jersey City, 17-22.
Barrows and Lancaster—K. and P. H. O. H., 17-22.
Bartholdi's Birds—K. and P. H. O. H., 17-22.
Bates, Louis—Bijou, Ann Arbor, Mich., 17-22.
Bedini, Donat—Olympic, Chgo., 17-22.
Bebe, Elizabeth—Star, Donora, Pa., 17-22.
Belle, Monsean, Pa., 24-29.
Belleclair Brothers—K. and P. 5th Ave., 17-22.
Belong Brothers—Maryland, Balto., 17-22.
BENEDICT, WALTER—Keith's, Jersey City, N. J., 17-22.
Bernice—Bijou, Decatur, Ill., 17-22.
Bessy's Cats—Colonial, N. Y., 17-22.
Bessie and Newman—Maj., Houston, Tex., 17-22.
Black Horses—Grand, Glasgow, Scot., 17-22.
Black and Jones—Orpheum, Kansas City, 17-22.
Biamphill and Hehr—Bijou, Piqua, O., 17-22.
Blackson and Burns—K. and P. H. O. H., 17-22.
Biller Brothers—Maryland, Balto., 17-22.
Biller, John and Louise—K. and P. 23d St., 17-22.
Bitter, Harry—Orpheum, Reading, Pa., 17-22.
Allentown, Pa., 24-29.
Bowers, Walters and Crocker—Gotham, Bklyn., 17-22.
Box, Ted K.—Tower, Liverpool, Eng., 17-22.
Brant's Dogs—Orpheum, St. Paul, 17-22.
Bruchard, Mlle.—Unique, Minneapolis, 17-22.
Bradford, The—Atlantic Garden, N. Y., 17-22.
Bright Brothers—London, Eng., 10-31.
Brooks, Jeanne—Lyric, Danville, Ill., 17-22.
Ft. Wayne, Ind., 25-29.
Brown, Harris and Brown—K. and P. 23d St., 17-22.
Browning, Arthur—Orpheum, Newark, O., 17-22.
BROWN, CHARLES, AND MABLE HUNSELL—Orpheum, Salt Lake City, 17-22.
Bryant and Saville—Hathaway's, New Bedford, Mass., 17-22.
Buckley's Dogs—Bijou, Jacksonville, Ill., 17-22.
Burdworth and Wells—Crystal, Anderson, Ind., 17-22.
Burke and Dempsey—Maryland, Balto., 17-22.
Burton and Brooks—Grand, Indianapolis, 16-22.
Columbia, Cinti., 24-29.
Bush, Frank—Hammerstein's, N. Y., 17-22.
Byron and Lancaster—Maryland, Balto., 17-22.
Cameron and Flanagan—K. and P. 5th Ave., 17-22.
Camille Trio—Columbia, St. Louis, 16-22.
Camille Trio—Columbia, St. Louis, 16-22.
Carleton, Al—K. and P. Union Sq., 10-22.
Carleton and Terre—Maj. St. Paul, Ill., 17-22.
Carlin, Charles—Orpheum, Mexico, Mex., 17-22.
Carson Troupe—Keith's, Cleveland, 17-22.
Carson and Willard—Proctor's, Newark, N. J., 17-22.
K. and P. 23d St., 24-29.
Carter and Waters—Empire, Hoboken, N. J., 17-22.
Cherry and Bates—Grand, Syracuse, N. Y., 17-22.
Cherry's, London, Oct., 24-29.
Chevalier, Albert—Alhambra, N. Y., 17-22.
Clark and Temple—Olympic, Chgo., 17-22.
Clarke, Harry—Columbus, Hartford, Conn., 24-29.
Clemens, The—Mexico—Indefinite.
COLUMBIA, JOSEPHINE—Gotham, Bklyn., 17-22.
Novelty, Bklyn., 24-29.
Collins and Brown—Pastor's, N. Y., 17-22.
Collins and Hart—Hopkins', Memphis, 17-22.
Columbia, The—Hathaway's, Lowell, Mass., 17-22.
Auditorium, Lynn, Mass., 24-29.
Columbiana, Five—Doric, Yonkers, N. Y., 17-22.
Conn and Conn—Columbia, Rochester, N. Y., 17-22.
Conrad, Edith—Columbia, Lawrence, Mass., 17-22.
Keith's, Prov., 24-29.
Cook and Sylvia—Chase's, Wash., 17-22.
Cooper and Robinson—K. and P. 23d St., 17-22.
Corday, James—Maj. St. Paul, 17-22.
Craig, Musical—K. and P. 125th St., 17-22.
CRANE, MR. AND MRS. GARDNER—Keith's, Columbia, 17-22.
Cock's, Rochester, N. Y., 24-29.
Crawford, Clifton—Columbia, Cinti., 17-22.
Cree, Josie—Orpheum, Kansas City, 16-22.
Cree, Josie—Orpheum, Kansas City, 16-22.
CROSBY, WILL W. AND BLANCH DAYNE—Keith's, Phila., 24-29.
Cronin's Dogs—Shea's, Buffalo, 17-22.
Cunningham and Smith—Grand, Hamilton, O., 17-22.
Phillips, Richmond, Ind., 24-29.
Curzon Sisters—Hippodrome, N. Y., indefinite.
Curtis, Ed—Maryland, Balto., 24-29.
Dacre, Louis—Maj. St. Paul, 17-22.
Dagwell, Aurie—Proctor's, Newark, N. J., 17-22.
Dale, Edith—Orpheum, Omaha, 16-22.
Dankmar-Schiller Troupe—Alhambra, N. Y., 17-22.
DAY, GEORGE W.—Grand, Pittsburgh, 17-22.
De Buts and Brother—Keith's, Prov., 17-22.
De Camo and Doe—Bennett's, London, Ont., 17-22.
De Fays, The—Falls, Watertown, Conn., 17-22.
De Gray Trio—Bijou, Evansville, Ind., 17-22.
De Mondo and Dinmore—Bijou, Green Bay, Wis., 17-22.
De Monro, The—Elite, Davenport, Ia., 17-22.
De Velle and Selds—Empire, Oklahoma City, Okla., 17-22.
Dele-Piano—Maj. St. Antonio, Tex., 17-22.
Delmo, Princess, San Antonio, O., 17-22.
Delmore, Miss—Proctor's, Troy, N. Y., 17-22.
Delmore, 24-29.
Delphino and Delmora—K. and P. 5th Ave., 17-22.
Denbar, Arthur—Olympic, Chgo., 17-22.
Dixon Brothers—Lyric, Danville, Ill., 17-22.
Terre Haute, Ind., 24-29.
DORRITY SISTERS—K. and P. H. O. H., 17-22.
Dor Troupe—Shea's, N. Y., indefinite.
Don, Emma—Empire, Piqua, Ind., 17-22.
Don, Emma—Empire, Piqua, Ind., 17-22.
Dorsey and Russell—K. and P. Jersey City, 17-22.
Drew, George—Pastor's, N. Y., 17-22.
Dubois—Pastor's, N. Y., 17-22.
Duffin-Beddy Troupe—K. and P. H. O. H., 17-22.
Dumont, Daisy—K. and P. Jersey City, 17-22.
Dupont, Mary—K. and P. 5th Ave., 17-22.
Durst Brothers—Hippodrome, Manchester, Eng., 17-22.
Eckhoff and Gordon—Hopkins', Memphis, 17-22.
Edwards, Tom—K. and P. 58th St., 17-22.
Elliott Sisters—Grand, Pittsburgh, 17-22.
Ellis, Melville—K. and P. 23d St., 17-22.
Ellis, Miss—Shea and Still, Troy, 17-22.
Emerson and Baldwin—Falls, Springfield, Mass., 17-22.
Emerson, Edith M.—Falls, Springfield, Mass., 17-22.
Falls, Worcester, Mass., 24-29.
Emmett, Grace—Hammerstein's, N. Y., 17-22.
Emperors of Music, Four—Maj. Birmingham, Ala., 17-22.
Empire Comedy Four—Shea's, Toronto, 17-22.
Empire, N. Y., 24-29.
Engleton, Nan—Empire, Hoboken, N. J., 17-22.
Emeralde—Bennett's, London, Ont., 17-22.
Estrella Sisters—Alhambra, N. Y., 17-22.
Evans Trio—Star, Monmouth, N. J., 17-22.
Evans, Charles E.—K. and P. 5th Ave., 17-22.
Evans, George—K. and P. Union Sq., 10-22.
Everhart—Keith's, Cleveland, 17-22.
Falls, Buffalo, 24-29.
Fadettes, The—Columbia, St. Louis, 17-22.
Farnum, Bud—Maj. St. Paul, 17-22.
Fay, Edie—Hammerstein's, N. Y., 17-22.
Ferry—Maj. Little Rock, Ark., 17-22.
Filda and Hanson—Crystal, Detroit, 17-22.
Finlay and Burke—Columbia, St. Louis, 17-22.
Fisher and Johnson—Maj. Birmingham, Ala., 17-22.
FISHER, MR. AND MRS. PERKINS—Grand, Portland, Ore., 17-22.
Fiske and McDonough—Grand, Indianapolis, 17-22.
Fletcher and Gilder—Keith's, Prov., 17-22.
Fitzgibbon, Ned—Pastor's, N. Y., 17-22.
Flomen and Miller—Empire, Paterson, N. J., 17-22.
Empire, Hoboken, N. J., 24-29.
Flourance Sisters—Apollo, St. Petersburg, Russia, Nov. 10-Jan. 19.
Foote and Sister Quenele—White City, Phila., Oct. 27—Indefinite.
Ford, Four—Shea's, Buffalo, 17-22.
Fortune and Davis—Hopkins', Louisville, 17-22.
Fox and Du Ball—Gaiety, Springfield, Ill., 17-22.
Bijou, Quincy, Ill., 24-29.
Francis, Emma—K. and P. 23d St., 17-22.
Frankel, Franz—Grand, Grand Rapids, Mich., 17-22.
Fredericks, Helen—Orpheum, 'Prisco, 9-22.
French, Henri—Alhambra, N. Y., 17-22.
Friedl—Hammerstein's, N. Y., 17-22.
Gabriel, Master—K. and P. 23d St., 17-22.
Gagnous—Proctor's, Newark, N. J., 17-22.
Galsbo—Alhambra, N. Y., 17-22.
Gardner Children—Hopkins', Memphis, 17-22.
Gardner, Jack—Maj. Chgo., 17-22.
Gardner and Mothers—Maj. Birmingham, Ala., 24-29.
Gardner and Revere—Bijou, Evansville, Ind., 17-22.
Gardner and Vincent—Columbia, Cinti., 16-22.
Gartley Brothers—Shea's, Buffalo, 17-22.

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Gaylor and Graft—St. Louis, Mo., Pa., 17-22.
Star, Jeanette, Pa., 24-29.
Gaylord, Bonnie—K. and P. Union Sq., 17-22.
Genaro and Bailey—Hammerstein's, N. Y., 17-22.
Gilbert, Harry—K. and P. Union Sq., 17-22.
GILROY, HAYNES AND MONTGOMERY—
Maj., Dallas, Tex., 17-22. Maj., Houston, Tex., 24-29.
GLADSTONE, AUGUSTA—Orph., Kansas City, 24-29.
Golden and Hughes—Family, Hazleton, Pa., 17-22.
Goolmans, Musical—La Salle, Keokuk, Ia., 17-22.
Garrick, Burlington, Ia., 24-29.
Gordon, Don and Mae—Industrial, Moline, Ill., 24-29.
Gottlieb, Mr. and Mrs.—Bijou, Battle Creek, Mich., 17-22. Bijou, Rockford, Ill., 24-29.
Grant and Hogg—Maryland, Balto., 17-22.
Hall, Pauline—Dockstader's, Wilmington, Del., 17-22.
Hamlet, Whinn—Orph., Kansas City, 16-22. Orph., Denver, 24-29.
Hammond, Mr. and Mrs. C. D.—Family, Omaha, Neb., 17-22.
Hanson and Nelson—Orph., Minneapolis, 17-22.
Harcourt, Daisy—Colonial, N. Y., 17-22.
Harden Family—Bijou, Appleton, Wis., 17-22.
Harrigan, James—K. and P. Union Sq., 17-22.
Harrigan, Dan J.—Armory, Binghamton, N. Y., 17-22.
Harvey, Four—K. and P. Union Sq., 17-22.
Haviland, Butler—Howard, Boston—Indefinite.
Hawthorne and Hart—Keith's, Prov., 17-22.
Hayman and Franklin—Pavilion, London, Eng., Nov. 26-Jan. 5.
Hays, Ed. C.—Crystal, Kokomo, Ind., 17-22.
Haynes, Al—Proctor's, Albany, N. Y., 17-22.
Heaton, Tom—Royal, Birmingham, Eng., 17-Feb. 29.
Hedrix and Prescott—Shea's, Toronto, 17-22.
Heeley and Meeley—Empire, London, Eng., 3-29.
Hefron, Tom—Family, Carbondale, Pa., 17-22. Family, Pittston, Pa., 24-29.
Heins Children—Bijou, Piqua, O., 17-22.
Helms, Edith—Grand, Indianapolis, 17-22. Columbia, Cinl., 24-29.
Hennings, Lewis and Hennings—Keith's, Prov., 17-22. Savor, Fall River, Mass., 24-29.
Henry and Francis—Keith's, Prov., 17-22.
Herbert, Mona—Maj., Dallas, Tex., 17-22. Maj., Houston, Tex., 24-29.
HERRMANN, THE GREAT—Poll's, Worcester, Mass., 17-22. Colonial, N. Y., 24-29.
Herring's Stallions—Hippodrome, N. Y.—Indefinite.
Hickman Brothers—Temple, Detroit, 17-22. Cook's, Rochester, N. Y., 24-29.
Hildebrandt, Max—Haymarket, Chgo., 17-22.
Hillman, George—Pon's, Cedar Rapids, Ia., 17-22.
Hock, Emil—Poll's, Worcester, Mass., 17-22. Poll's, Springfield, Mass., 24-29.
Holdsworths, The—K. and P. 5th Ave., 17-22. Keith's, Jersey City, 24-29.
Hollander, Alice—K. and P. 23d St., 17-22.
Holloways, Four—Hippodrome, N. Y.—Indefinite.
Holman Brothers—Savor, Hamilton, Ont., 17-22.
Holmans, The—Scala, Rotterdam, Hol., 16-31.
Holmes and Holliston—Crystal, Elwood, Ind., 17-22.
Homish—Keith's, Phila., 17-Jan. 5.
Howard and Howard—Orph., Kansas City, 16-22. Orph., New Orleans, 24-29.
Hungarian Boys' Band—Maryland, Balto., 17-22.
Huram and Cronin—Lawrence, Mass., 17-22.
Imman, W. A.—K. and P. 5th Ave., 17-22.
Innes and Ryan—Bijou, Ann Arbor, Mich., 17-22.
Bijou, Lansing, Mich., 24-29.
Jack, the Giant Killer—K. and P. 5th St., 17-22.
Jacksons, Three—Family, Carbondale, Pa., 17-22.
Jacobs' Dogs—Columbia, Cinl., 17-22.
Jalvana, The—Pastor's, N. Y., 17-22.
Johnson and Wells—Palais d'Ete, Brussels, Belgium, 1-30.
Johnstone, Ralph—Alhambra, N. Y., 17-22.
Johnstone and Cooks—Maj., Houston, Tex., 17-22.
Julian—Princess, Zanesville, O., 17-22. Marion, Marion, O., 24-29.
Kane, Leonard—Trent, Trenton, N. J., 17-22. Poll's, Waterbury, Conn., 24-29.
Karnetz, J. F.—Palace, Havana, Cuba, 10-Jan. 26.
Kartell, Albert—Bonacher's, Wien, Aus., 3-29.
Kaufman Troupe—Grand, Pittsburgh, 17-22. Lyric, Altoona, 24-29.
Kelle, Zena—Keith's, Phila., 17-22. Maryland, Balto., 24-29.
Keley, Alfred—Orph., St. Paul, 16-22. Orph., Omaha, 24-29.
Kelley, Walter C.—Orph., Frisco, 24-Jan. 5.
Kelly, Sam and Ida—Grand, Victoria, B. C., 17-22.
Kendall, Preston—Orph., St. Paul, 24-29.
Kenny and Hollis—Keith's, Jersey City, N. J., 17-22.
Kent, Dorothy—Lyric, Altoona, Pa., 17-22.
Knecht, Thomas J.—Cook's, Rochester, N. Y., 17-22. Keith's, Columbus, 24-29.
Kingsley and Lewis—Keith's, Prov., 17-22. Portland, Portland, Me., 24-29.
Kittum, Jap.—K. and P. Union Sq., 17-22.
Klein and Clifton—Orph., Salt Lake City, 17-22. Orph., Denver, 24-29.
Kleist, Paul—Grand, Syracuse, N. Y., 17-22. Keith's, Cleveland, 24-29.
Knight Brothers and Sawtelle—Orph., Salt Lake City, 24-29.
Knobels, R. G.—Hammerstein's, N. Y., 17-22.
Kohler and Marion—Star, Jeanette, Pa., 17-22. Empire, Salem, O., 24-29.
Koppa—Orph., Springfield, O., 17-22.
Krenka Brothers—Chase's, Wash., 17-22.
Kroneman Brothers—Hammerstein's, N. Y., 17-22.
La Adella—Bijou, Winnipeg, Man., 17-22.
L'Arrol—Eden Musee, N. Y.—Indefinite.
La Centre and Le Rose—Pastor's, N. Y., 17-22.
La Mase Brothers—K. and P. 23d St., 17-22.
La Nole Brothers—Circus Publions, Havana, Cuba, 3-31.
La Tell Brothers—Poll's, Scranton, Pa., 17-22.
Lubkane—H. and B., Bklyn., 17-22.
Lamar and Gabriel—K. and P. 23d St., 17-22. Keith's, Boston, 24-Jan. 5.
Lantry, Lily—Keith's, Boston, 10-22. Shea's, Buffalo, 24-29.
Lasky-Rolle Immensaphone—Keith's, Prov., 17-22.
Shedy's, Fall River, Mass., 24-29.
Lasky-Rolle Quintette—Empire, Paterson, N. J., 17-22. Empire, Hoboken, N. J., 24-29.
L.B. BUCK'S OPERA TRIO—Maj., Chgo., 17-22.
Le Claire, Harry—Poll's, Waterbury, Conn., 17-22.
Le Croix, Paul—Hathaway's, New Bedford, Mass., 17-22.
Le Fages, The—Tichy's, Prague, Bohemia, 3-29.
Le Roy—Chase's, Wash., 17-22.
Le Roy and Woodford—Grand, Indianapolis, 17-22.
Le Witt and Ashmore—Bijou, Calumet, Mich., 17-22.
Lee, Fitzhugh and Bessie—Grand, Hamilton, Ont., 17-22.
Leightons, Three—Orph., Frisco, 10-22.
Leslie and Williams—Empire, Des Moines, Ia., 17-22.
Lewis, Dave—Keith's, Jersey City, 17-22.
LONG, NICK, AND IDALENE COTTON—Orph., Denver, 24-29.
Lucas, Jimmie—Orph., Minneapolis, 17-22.
Lucy and Lucier—Maj., Chgo., 17-22.
Lukens, Four—Orph., Los Angeles, 17-29.
Lynn and Perry—Bijou, Dubuque, Ia., 17-22.
Macks, Two—Phillip's, Richmond, Va., 17-22.
Macy and Hall—Keith's, Boston, 17-22.
Magdani Family—Orin Brothers, Mexico—Indefinite.
Manning's Entertainers—K. and P. 5th St., 17-22.
Mansfield and Wilbur—Poll's, Worcester, Mass., 17-22. Keith's, Boston, 24-29.
Marzo Twine—Shea's, Buffalo, 17-22. Shea's, Toronto, 24-29.
Marion and Pearl—Marvin, Findlay, O., 17-22.
Marr and Evans—Pastor's, N. Y., 17-22.
Marsden, Jessie—Keith's, Prov., 17-22.
Martinet and Sylvester—Bijou, Quincy, Ill., 17-22.
Mason's Chieftains—Pastor's, N. Y., 17-22.
Mason's Four—Keith's, Boston, 17-22.
Maxwell, James—A. and S., Boston—Indefinite.
Mazum and Masette—Orph., Kansas City, 16-22.
McCarthy, Myles—Maj., San Antonio, Tex., 17-22.
McClain, Billy—Empire, Hackney, England, 17-22. Empire, Holloway, England, 24-29. Empire, New Cross, Eng., 31-Jan. 5.
McCrea and Poole—K. and P. Union Sq., 17-22.
McKinnin and Reed—Grand, Peru, Ind., 17-22.
McMAHON AND CHAPPELL—Haymarket, Chgo., 17-22. Columbia, St. Louis, 24-29.
McMAHON'S WATERMELON GIGS—Haymarket, Chgo., 17-22. Columbia, St. Louis, 24-29.
Menckel—Orph., Frisco, 24-Jan. 5.
MEREDITH SISTERS—Moore's Portland, Me., 17-22. Keith's, Manchester, N. H., 24-29.
Metzer, Lew—Tivoli, Cape Town, South Africa—Indefinite.
Middleton, Gladys—Cripple Creek, Colo.—Indefinite.
Miett's Dogs—Bijou, Dubuque, Ia., 17-22.

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Military Octette—K. and P. 5th Ave., 17-22. K. and P. Union Sq., 24-29.
Millman Trio—Shuman, Frankfurt, Ger., 1-31.
Mitchells, Three—Bennett's, London, Ont., 17-22.
Monroe, Mack and Lawrence—Keith's, Phila., 17-22. K. and P. H. O. H., 24-29.
Morris and Kramer—Novelty, Frisco, 17-22.
Morton, James J.—Keith's, Prov., 17-22.
MORTONS, FOUR—K. and P. H. O. H., 17-24.
Motogiri—Richard's Tour, Australia, Aug. 1-March 31.
Mozarts, The—Proctor's, Albany, N. Y., 17-22.
Mullen and Crellin—Grand, Pittsburgh, 17-22. Valentin, Toledo, 24-29.
Murphy and Francis—Grand, Pittsburgh, 17-22.
Murphy, Mr. and Mrs. Mark—Chase's, Wash., 17-22. Grand, Pittsburgh, 24-29.
Murphy and Willard—Poll's, Waterbury, Conn., 17-22. Poll's, Springfield, Mass., 24-29.
Murray and Lane—Colonial, Lawrence, Mass., 17-22.
Murray Sisters—Hathaway's, Lowell, Mass., 17-22.
Hathaway's, New Bedford, Mass., 24-29.
Murtha, Lillian—Star, Monongahela, Pa., 17-22.
Napp, Viola—Flora's, Madison, Wis., 17-22.
Navajo Girls—Hammerstein's, N. Y., 17-22.
Neft and Miller—Cedar Rapids, Ia., 17-22.
NEEDS, FRED—Gotham, Bklyn., 17-22. Novelty, Bklyn., 24-29.
Nightons, Four—Hammerstein's, N. Y., 17-22.
NORTON, MISS, AND PAUL NICHOLSON—Maj., Chgo., 17-22. Columbia, St. Louis, 24-29.
Nugent, Katherine—Orph., Frisco, 9-22.
Nye, Ned—Olympic, Chgo., 17-22. Grand, Indianapolis, 24-29.
O'Day, Ida—Columbia, Cinl., 16-22. Bijou, Evansville, Ind., 24-29.
O'Neill, Sadie—Hub, Woonsocket, R. I., 17-22. Pawtucket, Pawtucket, R. I., 24-29.
O'Neill's Minstrels—Bijou, Duluth, Minn., 17-22.
Olivette Troubadours—K. and P. 5th St., 17-22.
Olivette Trio—Olympic, Chgo., 17-22.
Papina—Orph., Omaha, 16-22. Orph., Kansas City, 24-29.
Patchen and Clifton—Orph., Chillicothe, O., 17-22.

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Height	Average Weight	Minimum	Maximum
5 ft.	115	90	132
5 " 1 in.	120	102	138
5 " 2 "	125	106	144
5 " 3 "	130	111	150
5 " 4 "	135	115	155
5 " 5 "	140	119	161
5 " 6 "	145	121	165
5 " 7 "	145	123	167
5 " 8 "	148	126	170
5 " 9 "	155	131	179
5 " 10 "	160	136	184
5 " 11 "	165	138	190
6 "	170	141	190

Men average 8 to 10 pounds heavier. If you are lighter you are ungrace-

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port, and this device produced a new success that is measured with decided success everywhere it is presented.

Master Gabriel, on account of his great success in Boston a few weeks ago, has been re-engaged for two weeks at Keith's, opening Dec. 24.

Isabelle Evesson was booked to give a special performance of a new sketch at Keith and Proctor's Theatre on Sunday evening, Dec. 16.

The offering is called Lady Raffles.

The front of the new Novelty Theatre in Auburn, N. Y., was "unveiled" a few nights ago in the presence of a crowd. The front had been concealed by scaffolding and canvas until it had been completed and the "unveiling" on Sunday was announced as an event by William Sullivan, the baseball man who is managing the house.

There is a small and amusing controversy going on just now concerning the question of who originated the idea of blacking up in view of an audience. The idea is as old as the hills, and was used by several performers before those who are now doing the actings were born.

A bill of headlines recently put on at the Orpheum in Boston by Percy G. Williams, cost him \$5,550. The acts and their salaries were as follows: Albert E. Smith, \$1,000; J. H. Bufford, \$250; Harry Little and co., \$1,000; Bill Lawrence, \$350; Maude Lambert, \$250; Olympia Quartette, \$250; Barber-Ritchie Trio, \$250; Kruemann Brothers, \$250; motion pictures, \$50.

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21. Ruston 22, Hittesau 24, Centerville 25, Corydon 26, Houston 27, Garden Grove 28, Goccola 29, Clearfield 31.

THE MAN FROM THE WEST (O. A. Crandall, prop.): Greenville, G. Dec. 19, Middletown 25.

THE MAN OF HER CHOICE (Mrs. M. Simmons, mgr.): New York city Dec. 20.

THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4—Indefinite.

THE MARRIAGE OF KITTY (Julius Murry, mgr.): Oakland, Cal. Dec. 17-30, Monterey 21, San Luis Obispo 22, Santa Maria 23, Visalia 24, Taubstone 27, Blakes 29, Douglas 30, El Paso, Tex., 31.

THE MASTER WORKMAN (Phil Hunt, mgr.): Rhinokla, Pa., Dec. 19, Easton 19, Reading 20, Lancaster 21, York 22, Greenbush 23, Lattrobe 26, Wrentham, W. Va., 27-29.

THE MINISTER'S SON (Macaulay and Patton, mgrs.): Paola, Kan., Dec. 18, Aawatomie 19, Garnet 20, Iola 21, Ft. Scott 23, Galena 24, Columbus 24, Pittsburg 25, Erie 26, Humboldt 27, Chanute 28, Newton 29.

THE MISSOURI GIRL (Eastern: George Bedes, mgr.): English, Ind., Dec. 18, Huntington 19, Rockport 20, Chrissy 21, Owensboro 22, Tell City 23, Newburg 24, Mt. Vernon 25, Evansville 26, New Harmony, Ind., 29, Uniontown, Ky., 29.

THE MISSOURI GIRL (Western: M. H. Norton, mgr.): Smithfield, U. Dec. 20, Richmond 21, Carson City, Neb., 24, Virginia City 25, Reno 26, Truckee, Nev., 27, Battle Mountain, Nev., 28, Elko, Nev., 29.

THE OAKLEAFER'S DAUGHTER (W. F. Mann, owner; Roy Kingston, mgr.): Lebanon, Ky., Dec. 18, Danville 19, Somerset 20, Lexington 22, Mayfield 23, Ashland 26, Ft. Pleasant, W. Va., 27, Pomeroy, O., 28, 29.

THE QUAIL AND THE HUMMING BIRD (Julius Murry, mgr.): Elmira, N. Y., Dec. 25, Cortland 26, Oneonta 27, Herkimer 28, Cananadaga 29, Geneva 31.

THE NINETEEN AND NINE (Gus D. Barton and Co., mgrs.): Johnston, Pa., Dec. 25, Altoona 28, Harrisburg 27-29.

THE OLD CLOTHES MAN (Rowland and Clifford, mgrs.): Bountiful, U., Dec. 18, Ogden 19, Brigham 20, Preston 21, Logan 22, Pocatello, Ida., 23, Caldwell 24, Burley 25, Idaho Falls 26, Baker City, Ore., 27, Pendleton 28, The Dalles 29.

THE PHANTOM DETECTIVE (Rowland and Clifford, mgrs.): Hoboken, N. J., Dec. 17-19, Newark 24-29.

THE PRINCE CHAI (J. K. Lawrence, mgr.): St. Louis, Mo., Dec. 22, Kansas City 23.

THE PRINCE OF INDIA (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Dec. 10-22.

THE ROSE OF THE RANCHO (David Belasco, mgr.): New York city Dec. 19—Indefinite.

THE ROLLING SLAVE (Western: Rex Rosell, mgr.): Albuquerque, N. Mex., Dec. 18, El Paso, Tex., 19, 20, Las Vegas, N. Mex., 21, Santa Fe 22, Alamosa, Cal., 24, Salina 25.

THE SAILOR'S FATHER: Atlanta, Ga., Dec. 22, Baton Rouge, La., 27.

THE SQUAM MAN (Diebler and Co., mgrs.): Omaha, Neb., Dec. 16-18, Lincoln 19, Kansas City, Mo., 20-22, St. Joseph 23.

THE TROUBLE OF US (Walter N. Lawrence, mgr.): New York city Oct. 18—Indefinite.

THE TWO JOINS (J. A. Mack, mgr.): Red Bluff, Cal. Dec. 18, Chico 19, Sacramento 20, Vallejo 22, Ukiah 23, Stockton 24, 25, 26, 27, 28, 29.

THE VOLUNTEER CRABST (W. W. Newcomer, mgr.): New Haven, Conn., Dec. 24-28.

THE WARNING BELL (Western: F. C. Ludlow, mgr.): Celina, O., Dec. 18, Wapahonia 19, Columbus 20, Marion 21, Carson, Ia., 22, Dunkirk 24, Ellwood 25, Louisville 26, Kansas City 27, Commerce 28, Newcastle 29, Tipton 31.

THE WARNING BELL (Eastern: Forrest Isham, mgr.): Canton, Pa., Dec. 18, Milton 19, Minersville 20, Lehigh 21, Pottsville 22, Williamsport 24, Coatesville 25, Downingtown 26, Pottsville 27, Pottstown 28.

THORNS AND ORANGE BLOSSOMS (A: Rowland and Clifford's): Philadelphia, Pa., Dec. 17-32.

THORNS AND ORANGE BLOSSOMS (B: Rowland and Clifford's): Philadelphia, Pa., Dec. 17-32.

THORNS AND ORANGE BLOSSOMS (C: Rowland and Clifford's): Philadelphia, Pa., Dec. 17, Burlington 19, Emporia 20, Oange City 21.

THURSTON ADELAIDE (Francis X. Hope, mgr.): Duluth, Minn., Dec. 25, Brainerd 26, Wilmot 27.

TILLY OLSON: Olympia, Wash., Dec. 21, Tacoma 22, Seattle 23-29.

TOO PROUD TO BEG (Lincoln J. Carter's): Glenn Falls, N. Y., Dec. 23, Cohoes 24, Poughkeepsie 27.

UNCLE JOSE PERKINS (Eastern: H. H. France, prop.): Salt Lake City, U. Dec. 16-19, Grand Junction, Cal., 20, Glenwood Springs 21, Aspen 22, Leadville 23, Salina 24, Colorado Springs 25, Rocky Mountain 26, Durango 27, Fort 28, Santa 29.

UNCLE JOSE PERKINS (Southern: Banks and France, props.): Sterling, Cal., Dec. 18, Brush 19, Alma, Neb., 20, Minden 21, Holdrege 22, Wilcox 23, Beatrice 25, David City 26, Seward 27, Central City 28, Hastings 29.

UNCLE JOSE PRUCEY (Eastern: Banks and France, props.): Ticonderoga, N. Y., Dec. 18, Rutland, Vt., 19, Gunnville 20, Bennington 21, Glenn Falls, N. Y., 22, Cohoes 24, Mechanicville 25, Hudson 26, Kingston 27, Newburgh 28, Poughkeepsie 29.

UNCLE JOSE PRUCEY (Western: Banks and France, mgrs.): Butte, Mont., Dec. 19, Livingston 19, Big Timber 20, Cody, Wyo., 21, 22, Sheridan 24, Edgemont, S. D., 25, Keystone 26, Hill City 27, Rapid River, S. D., 28.

UNCLE JOSE PRUCEY (Southern: Banks and France, props.): Benton, Ill., Dec. 18, Danquola 19, Harrisburg 20, New Harmony, Ind., 21, Mt. Vernon 22, Tell City 23, Huntington, Ky., 24, Henderson 25, Morgantown 26, Madisonville 27, Greenville 28, Russell 29.

UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Toronto, Can., Dec. 17-32, Montreal 24-28.

UNDER SOUTHERN SKIES (Central: Harry Doel Parker's): Quincy, Ill., Dec. 23, Burlington, Ia., 24, Elkhart, Ind., 25, Evansville 26, Fort 27.

UNDER SOUTHERN SKIES (Eastern: Harry Doel Parker's): New York city Dec. 24-29.

UNDER SOUTHERN SKIES (Western: Harry Doel Parker's): Soldiers' Home, Los Angeles, Cal., Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29.

WALSH, BLANCHIE (Wagenbach and Kemper, mgrs.): Chicago, Ill., Dec. 3-22.

WARFIELD, DAVID (David Belasco, mgr.): Cincinnati, O., Dec. 17-32.

WAY DOWN EAST (W. A. Brady, mgr.): Poughkeepsie, N. Y., Dec. 20.

WAYNE, ROBERT (Jake Wells, mgr.): Nashville, Tenn., Dec. 17-32.

WE ARE KING (A. W. Cress, mgr.): Louisville, Ky., Dec. 23, Henderson 24, Owensboro 25, Paducah 26, Nashville 27, Louisville 28, 29, Evansville 30.

WHAT HAPPENED TO JONES (N. L. Jenkins, mgr.): Bradnock, N. Y., Dec. 19, Kane 22, Bradford 25, Lockport, N. Y., 30.

WHAT THE LITTLE SLEEPS (Sol Schwartz, mgr.): Dayton, O., Dec. 17-19, Indianapolis, Ind., 20-22, Louisville, Ky., 24, 25.

ALDRICH CHAS. T. - in Secret Service Sam-
Norfolk, Va., Dec. 17-22.
A MARKED WOMAN - New York city, Dec. 10
-22.
BICKEL, WATSON AND WROTINE, in Tom-
Dick and Harry - Toronto, Can., Dec. 17-22.
BERTHA, THE SEWING MACHINE GIRL -
No. 1. - Milwaukee, Wis., Dec. 10-22.
BERTHA, THE SEWING MACHINE GIRL -
No. 2. - Queens New Barchella, N. Y., Dec. 25.
CONFESSIONS OF A WIFE - Jersey City,
J., Dec. 17-22.
CHINATOWN CHARLIE - Newark, N. J., Dec.
-22.
GAMBLER OF THE WEST - Indianapolis, Ind.,
Dec. 17-19, Terre Haute 20-22.
HELLIE, THE BEAUTIFUL CLOAK
AND SUIT GIRL - Orem New Britain, Conn., Dec. 25.
QUEEN OF THE MILLINERS - Syracuse,
N. Y., Dec. 17-19, Rochester 20-22.
RULED OFF THE TURN - Hoboken, N. J.,
Dec. 17-19, Red Bank 20, New Brunswick 21.
Fla. 22.
SECRETS OF THE POLICE - Chicago, Ill., Dec.
9-22.

**FADS
FREAKS
FANCIES**

THE LITTLE CHERUB (Chas. Frohman, mgr.): New York city Aug. 6—Indefinite.

FLASHES

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BUT



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wherever it is sung. It is a fine production or future song, with a beautiful melody, and is published for all instruments and in several keys. Will Rosier, the Chicago publisher, has also a large number of new song hits.

DAMON LYON.

Damon Lyon, now playing the part of Asher, in blacksmith, in Richard Mansfield's production of Porgy, is now in his third successful season with Mr. Mansfield. The most flattering notices appear regarding Mr. Lyon wherever the company plays. He is one of the best actors Mansfield has had in his support for several years.

J. HARVEY COOK.

J. Harvey Cook, who has been starring in his own successful plays, An Actor's Romance and Her Own Crime, but who is now at liberty, is one of the most promising of the young leading men of the country. Wherever he has appeared he has been greeted by enthusiastic audiences, and the press notices have been most eulogistic.

MATTERS OF FACT.

Eddie Emerson and Jerry Buldwin are a team of juggling comedians who have come to the front with great rapidity during the past few months, through their originality and cleverness in presenting an act that differs in many respects from anything in the line now before the public. They have a number of odd tricks that are done in such an amusing way that a straight face is a strange sight in an audience while they are on the boards. They are spending the entire season in the Keith and Proctor houses, and on May 5 will open on the Orpheum circuit at Minneapolis, with the Kohl-Castle, Anderson, and Alcindoris to follow. They are under the management of Myers and Keller.

The American Show Print Company, of Milwaukee, Wis., has one of the most complete theatrical printing and lithographing offices in the West. Their posters are especially unique and attract much attention. Schwann and Forger, the famous cleaners and dyers, guarantee the best work at the lowest rates with the quickest delivery. All dyes used are permanent.

Mohler Brothers, of Sixth Avenue and Thirty-six Street, the largest professional underwear house in America, handle only the best goods made in the latest fashions. They carry in addition an excellent and varied stock of tops, silversware, leather goods, bric-a-brac, perfumery, jewelry, etc. Everything at the best at the most reasonable prices.

IN OTHER CITIES.

SPOKANE.
Florence Roberts, always popular in the Northwest, attracted many new friends to the Spokane Theatre, Dec. 25, when she presented *The Strength of the Weak* and *Madrigal*, superbly costumed. Her *Madrigal* came again to bid her numerous followers farewell, as she departs, at four performances. These attractions are underlined: *The Dancer* 12, *The Man on the Box*, with Max Fyfe, 13-15. *Poor from Paris* 16-18. *The Jeweled Necklace* in a new production 20. *Allen House* in *Kerry Gow* 21-22. *The Yankee Consul* 23.
Bonnie Clifford did remarkably well in the dual role in *The Belle of Japan* at the Columbia Theatre the week of 2. The place has an Oriental setting and contains several musical numbers which are attractive.
Manager Dreher is negotiating with the Elm Musical Theatre co. for an engagement of 10 weeks of light operas and comedies to be presented beginning the week before the Christmas holidays. The Little Outcast is underlined for the week of 9.
Packed houses greeted Jennie Shirley and her stock co. in the triumph of an *Empress* at the Auditorium Theatre the week of 2. *Bertram James*, with James D. McQuarrie in the same part, is underlined for the week of 9.
John Cort canceled the booking of the Stewart opera co. at Rosemont, Mont., this week. The principals and chorus received two weeks' salary and tickets to their homes. E. W. Webster of New York, is in Spokane, organizing a chorus of Western girls for his Southern Belle co. E. Willis Cope, known as Dr. Browning, a successful performance was discharged in *Justice* Hinkle's Court 3 on a charge of having robbed J. Lang. Cope proved he was out of the city when the room was entered and a lot of valuable stolen.
W. C. MOORE.

PORTLAND, ORE.

Maudie Fealy in *The Millions of Beatrice*, after many delays by inclement weather, came to the Heilig Dec. 3 for three performances and did excellent business. Maxine Elliott held the board at the Heilig 7, 8, in *Her Great Match*, to good results. James O'Neill came here 12. The Yankee Consul to follow. Ernest Hamilton made his debut with the Baker co. at the Baker Theatre in *The Social Highwayman* 2 and was accorded a rousing welcome by two crowded houses on the opening day. The rest of the cast shared houses equally. A week of *The Merchant of Venice* will commence 9 at this house, with John Salsopola as Shylock.
Up at the Empire Quincey Adams Sawyer ran the week 2-4 and proved to be one of the best productions at this house this season. *The Two Johns* 9.
The Slave Girl was the attraction at the Star 2-4. A dramatization of *Thelma* follows.
Maribel Seymour, the recently engaged ingenue of the Baker Stock co. at the Baker Theatre, will make her debut with this organization as *Narrina* in *The Merchant of Venice*.
Olive Gabriellwitz gave a single performance at the Heilig 5 to a large and appreciative audience.
Mrs. Walter Reed, Portland's leading musical authority, conducted one of the most successful concerts at the Heilig 6 and drew the most representative audience that has gathered at this theatre since its opening. Those taking part were Mrs. Walter Reed, Katharine Lawler, Mrs. Lawrence Reed, Mrs. Jordan Purcell, Ethel Lytle, Mrs. J. E. Howard, Hilda Hople, Delta Watson, Helen Brigham, Mrs. Byron Miller, Mrs. Ernest Laidlaw, Mrs. W. C. Holman, Mabel Mills, Mrs. Lulu Dahl, Mrs. Vida Reed, and Alice Justin.
JOHN P. LOGAN.

SPRINGFIELD, MASS.

Little Johnny Jones was a successful attraction at the Court Square 1. A solid week of Willard was given here, beginning 3, and the large audience were delighted. Robert Mantell in *Richard III* 10, before a not overlarge house, playing it strongly and with good support. Myron A. Blackford, a local music teacher, gave his fourth annual concert 11. In these events he assembled an orchestra of over one hundred pianos, mandolins and guitars, and with soloists, gives a unique concert. Coming are Orpheus Club concert 13, Viola Allen in *Cymbeline* 14, Maudie Adams in *Peter Pan* 21, 22, Elsie Jans in *The Vanderbilt Cup* 24-26, Willie Collier in *Caught in the Rain* 27, *Grand Camera Opera* co. 28, Ethel Barrymore in *Alice-Sit-by-the-Fire* 29, and Clara Bloodgood in *The Truth* 31. The Nelson's run of melodrama had a ending 30, when the much heralded *The Great White Way* gave its initial performance. It was in such a bad way that Manager Miller couldn't see any other way than to let it go its way, and canceled the Saturday matinee and night performances. The *Runaways* 4 lifted the gloom somewhat. *The Love Route* 11, 12, *Pauline* 17 and week, *The Tourists* 25, and *Lena Ashwell* in *The Shulamite* 26.
The New Gilmore had the *Bowery Burglars* 3-5 and on the *Bridge at Midnight* 6-8. Fred Irvine's *Majesties* 10-12 and Harry Brown in the ever popular *David Harum* 13-15.
The Poli Theatre advertisements for the week 10 had Welch, Menly and Montrose as a comedy attraction, and Manager Wright, after the Monday matinee, canceled the act. This carried cancellation for the entire Poli circuit.
EDWIN DWIGHT.

MILWAUKEE.

Henry Dixie in *The Man on the Box* opened a return engagement at the Shubert 9 to a large audience. Commencing 13, for three nights and matinee, Vaughn Glaser in *Prince Earl*.
Alphonsia, presented by a good co., headed by Williams and Walker, opened at the Alhambra 9 to packed houses. *Painting the Town* week 10.
Billy the Kid played a large audience at the Bijou 9. Week 10, Bertha, the Sewing Machine Girl. *Grandchildren* was given a good performance at the Pabst 9 to the usual large audience. Burton Holmes closed his series of travelogues 11 to large houses. The Baltimore Beauties opened at the Star 9 to the regular capacity houses. *Star Shop Girls* week 10.
Bach's Orchestra gave another successful concert at the West Side Turn Hall, matinee, 9, to crowded house. The Sunday afternoon concert is proving to be very popular and successful.
Great interest is being taken in the Press Club benefit, which takes place at the Davidson, matinee and night 12, when William H. Crane and co. will present *The Stoops to Conquer*. According to the seat sale, capacity houses will be the order at both performances. The County Chairman 16.
H. L. ROBINSON.

DETROIT.

Nat C. Goodwin in *The Genius* played large audiences at the Detroit Opera House Dec. 10, 11. When *We Were Twenty-one* is in the offering 12, 13, Gilbert Davis' play, *What Would a Gentleman Do*, will be given its initial presentation in this country 14, 15. Week of 17, *Amelia Blenheim*.
James J. Corbett in *The Burglar* and the Lady at the Lyceum week of 9-15 was a strong attraction. Next week, Billy Van in *Patry in Politics*.
Large audiences at the Whitney were treated to *On Dangerous Ground* 9-15. Ten Thousand Dollars Reward follows week of 16.
The Ryan Stock co. in *The Gambler's Wife* opened the final week of its engagement 9-15 at the Lafayette and was fairly well received. *Othello*, *Camille*, and *The Merchant of Venice* the rest of the week. *Livingstone Stock* co. next week.
Madame Emma Eames in song recital at Harmonie Hall 13 is looked forward to with much interest.
Saint-Saens appeared at the Light Guard Armory 12. He was assisted by Henri Eren, violinist. The first concert of the Detroit Symphony Orchestra will be given 13 under the direction of Hugo Kalow. The soloists are Madame Charlotte Macoua and Lillian Lachman.
THOMAS CARNEGIE.

MONTREAL.

E. S. Willard opened his second engagement this season at His Majesty's week Dec. 10, and co. received a warm welcome and gave as good performances as ever. *Lawrence D'Grey* 24-29.
Behind the Mask played the Academy week 10. *The Hall Boys* 17-22.
The Queen of the Convicts holds the boards at the Francis week 10. The play was well produced. *The Way of the Transgressor* 17-22.
Jolly Grass Widows was a good attraction at the Royal. *Williams' Ideals* 17-22.
Le Marquis de Villiers, by Georges Sand, is the hit at the Rosemont. Victor Perry appeared in the title-role, Miss Minors as Catherine, and Maud Prevost as the Jolly brother of the Marquis. *Madame Audiot-Marell*, an old favorite here, was especially engaged for the role of Diane and scored a hit. *La Toulouise* 17-22.
The Canadian drama, *Joe Montferand*, by M. Guy, was given at the National this week under the patronage of the National A. A., and the business was big. Paul Chaseneau appeared in the title-role, and the rest of the house seat did capable work.
Marie Montclair gave a recital at the Stanley Hall to which was largely attended.
La Petite Marquise is the hit at the Bijou; M. Harment also appearing in his repertoire.
W. A. TREMAYNE.

DENVER.

Bern Kendall's engagement at the Broadway Dec. 2-8 was not a great success. The *College Widow* 10-15. *Paula Edwards* 17-22. *Meistrer and Heath* 24-29.
The Yankee Consul was well presented at the Tabor and the house was filled at each of the eleven performances. *Buster Brown* 9-15. *Sultan of Sulu* 16-22. *Madame* 23-29.
Kettle the Newsgirl was the attraction 9-15 at the Curtis.
The Tivoli Opera co. closed a successful twelve weeks' engagement at the Tivoli Theatre 8. During the last week *Cavalleria Rusticana*, *The Mikado*, and *The Bohemian Girl* were presented. The Brandon Brothers have leased the Tivoli for an indefinite period and intend to give first-class stock productions. The opening bill will be *The Parish Priest* 10-15.
A large and enthusiastic audience attended the Leon-cavillo concert 3.
The first symphony concert of the Winter season was given at the Broadway Theatre 7. Raffaele Cavallini, the conductor, was appreciated by the large attendance. Aida Henschel, prima donna of the Tivoli co., was the soloist.
MARY ALKIRE BELLA.

KANSAS CITY.

Henrietta Crossman in *All-of-a-Kind* Perry at the Willis Wood Dec. 6-8 played large audiences.
Jane Kennard in *The Toast of the Town* was the Willis Wood offering 9-12, playing to very satisfactory business. *Richard Mansfield* 13-15. *Louis James* 16-18. *The Squaw Man* 20-22.
The Wolf Hunter opened a two-weeks' engagement at the Shubert 9, presenting *Happilyland* to large audiences. Wang will be the bill for the second week 18-22. Cyril Scott in *The Prince Chap* 23-25. *Sam Ward* in *Not Yet*, but soon was the Grand attraction 9-15, playing to big business. *Red Feather* 16-22.
The Woodward Stock co. put on *The Cowboy* and the Lady at the Auditorium 9-15, and played the usual large audiences. The *Late Mr. Smith* 16-22. *Teena* held the boards at the Gillies 9-15, and was enthusiastically received by large audiences. As told in the Hills 16-22.
At Coney Corners was the Grace Hayward Stock offering at the People's 9-15, doing a very satisfactory business. *The Madcap Minstrels* 16-22.
The Howler Circus, put on at Convention Hall 2-8, under the auspices of the K. of P., was a success.
D. KEEDY CAMPBELL.

CLEVELAND.

Marie Cahill presented *Marrying Mary* at the Euclid Avenue Opera House Dec. 10-15 and delighted good business. *George M. Cohan* 17-22.
The Love Letters, a comedy, was the offering at the Columbia Theatre 10-15, with Virginia Harned in the leading role, which she plays in an artistic manner. *Camille* was given at two performances. *The Road to Yesterday* in the Christmas week attraction.
Richard Watson opened at the Tom, Dick and Harry week at the Lyceum Theatre 10-15. *Russell Brothers* 17-22.
Ten Thousand Dollars Reward was the bill at Cleveland Theatre 10-15. *The Three Daine Sisters* were an extra feature. *A Thoroughbred Tramp* 17-22.
Emma Eames was greeted by a large and fashionable audience at Gray's Armory 11, the occasion being her first appearance in our city, and she made a lasting impression on her auditors.
Ethel Elliott was assisted by Maximilian Dick, violinist, and Georgetta Lay, pianist, will be heard at Gray's Armory 18.
Miss Elandi (Amelia Groll) is spending the Winter at her home in this city. WILLIAM GRASSTON.

INDIANAPOLIS.

Dorothy Vernon of Haddon Hall, with Laura Bort and Henry Stanford, made a favorable impression at English's 7, 8. *Frances Davis* played a small audience in *The Player Maid* 10. *Jefferson De Angelle* in *The Girl and the Governor* 11, 12. It happened in *Nordland* 13. *Ham Tree* 14, 15. *Zana* 20. *Hogers Brothers* in *Ireland* 21, 22. H. B. Irving in *repertoire* 24, 25.
The Shakespearean lectures given by Frederick Warde at Calhoun Mills Hall 6, 7, played good audiences.
Frank Caldwell gave three lectures on the Klondike at Trumbull Hall 7.
A large audience attended the third concert of the People's Concert Association at Calhoun Mills Hall 10. *Ellison Van House*, tenor, was the soloist. *Paula Kipp*, of this city, was the accompanist.
Several entertainments were given in honor of Frederick Warde during his stay here.
PEARL KIRKWOOD.

SALT LAKE CITY.

The Salt Lake Theatre has given its patrons a straight comedy week, beginning with *The College Widow* and ending with *The Woman Hater*. *The Widow*, which was well remembered from last season, packed the houses at each performance. *The Sign of the Cross* Dec. 10-12. *Anton Reinking* and the Salt Lake Symphony Orchestra 14, matinee only.
The Grand opened the week with *The Old Clothes Man*, drawing business fair to good; co. fair and audiences pleased. The event of the week was the return of the famous female actor, *Theodore Loree*, and his excellent co. who presented a play new here. *Beware of Men*. *Cecil Fox* and *Metsa Markey* were warmly welcomed. *The Parish Priest* 9-12.
The Little Minister, presented by the Lyric Stock co. at their next little theatre did only fair business. *Fidel Roberts* as *Lady Babbie* was good. *Big Bill Bittner* was a whole show himself. *The Stowaway* week of 10. *Why Women Sin* 17.
C. E. JOHNSON.

BUFFALO.

Wilton Lockaye in *The Law and the Man* was at the Star week 10 to fairly good business.
The Wildish Players were very well received by large and representative audiences at the Lyric for two performances 10, 11. *The German Theatre* co. here presented *Zana* 12 to capacity.
Hendon's *Pantomime* was a successful attraction at the Teck week 10, the S. R. O. sign being displayed at several performances.
The Eye Witness is evidently the sort of a play the Academy clientele likes, the attendance during the week 20 being tremendous.
Ellen Beach Yaw gave a delightful concert to about 1,500 people in Convention Hall 8.
One of the most enjoyable musical attractions ever given here was the song recital by *Camille Salomon* in Convention Hall 11.
St. Patrick's Club gave a minstrel performance in Star Theatre 7 and all the boys did well.
P. T. O'CONNOR.

SEATTLE.

At the Seattle, which is taking care of the engagements of the Grand until certain repairs are completed, *Peggy from Paris* Dec. 2-5 delighted large audiences. *Maxine Elliott* in *Her Great Match* 5, 6. *Brew* 8, 9. *House of Wax* 10. *The Man on the Box* 14, 15. *Planned* S. R. O. *Beatrice McClure*, who is well known to many students of dramatic art here, was a delightful hit. *The Man on the Box* 9. *The Eggs Opera* in *Memphis* 10, 11. *Dorothy Vernon of Haddon Hall* 12, 13. *Richard III* 14, 15.
Seattle Quincey Adams Sawyer 9-15.
At the Lela the *Pantomime* Stock co. continues to play to capacity houses in the City of New York 2-8. *Zina's Merry Musical Travesty* co. in *Toxy Weeny* 9-15.
The fact that two theatres have been closed, owing to unavoidable circumstances, taxes the other houses to their utmost.
BENJAMIN F. MESSERVEY.

LOUISVILLE.

Frank Daniels in *Sergeant Brue* was Macaulay's attraction 10-12 and Tim Murphy in *Old Innocence* 13-15. Business was excellent. *Zana* is underlined. *The Girl Who Looks Like Me* with Kathryn Osterman in the leading role, was the offering at the New Masonic week of 10, and will be followed by *We Are King*. Business good.
The patrons of the Avenue were treated to *My Tumbler* *Old* week 9 and packed houses were the result. *The Man of Her Choice* comes 16.
The concert given at the Woman's Club by *Madam Gaskill* 8 was largely attended.
Ida E. Tarbell was the guest of Mrs. Cate Young here this week.
Work is progressing rapidly on the White City, which is being built at what was formerly River-view Park.
CHARLES D. CLARKE.

OMAHA.

Jane Kennard was well received in *The Toast of the Town* at the Boyd Dec. 4, 5. *Louis James* and an excellent co. appeared in *The Merry Wives of Windsor* 6-8, and played fair audience. *The Maid and the Mummy* 9-12. *Max Fyfe* in *The Man on the Box* 13, 14. *The Squaw Man* 17-19. *The College Widow* 21. *Francis Wilson* 24-26.
At the Krug Texas 4, 5 was well received. *A Crown of Thorns* 6-8 to fair business. *The Sultan of Sulu* 9, 10 opened to a fine house. At the Old Cross Roads 11, 12. *The House Doctors* 13-15. *George* 16-18.

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sey 16, 17. Not Yet, but Soon 18, 19. *The Show Girl* 20-22.
Northern Lights is the offering at the Burwood by the popular Woodward Stock co., and business, as usual, is excellent. *Camille* week of 16.
Lorna Elliott has returned as leading woman of the Woodward Stock co., and will return to her home in New York city. She will be succeeded by *Constance Adams*.
J. R. KINGWALT.

NEW ORLEANS.

Oiga Netherole in *repertoire* was the attraction at the Tulane Theatre 10-15. *The Lion and the Mouse* 16-22.
The San Carlo Opera co. continues its success at the French Opera House. *Cavalleria Rusticana* 9. *La Bohème* 11. *La Traviata* 12. *Barbier de Seville* 13. *The Black Crook* was the bill at the Crescent Theatre 9-15. *Mr. Harney* from Ireland 16-22.
The Baldwin-McClellan Stock co. at the Baldwin Theatre scored in *If I Were King* 5-12 and *Sapho* 13-15. At Piney Ridge 16-22.
The Brown-Baker Stock co. at the Lyric Theatre presented *The Dangers of Working Girls* 10-16 to crowded houses. *Tracy the Outlaw* 17-20.
The Winter Garden has *Brooks' Marine Band* as the chief feature.
J. M. QUINTERO.

PROVIDENCE.

The Girl of the Golden West pleased S. R. O. houses at the Providence Opera House Dec. 10-12.
The Way of the Transgressor was a strong attraction at the Empire 10-15. *James Kennedy* in *repertoire* 17-22.
William Ingraham, leading man of the Albee Stock co. last summer, has replaced Guy Standing with *The Love Route* co.
Lena Ashwell will be the attraction at the Providence Opera House 24-26.
Owing to illness of Madame Schumann-Heink the song recital 10 at Infantry Hall was indefinitely postponed.
HOWARD C. RIPLEY.

ST. PAUL.

William H. Crane gave a performance of *She Stoops to Conquer* at the Metropolitan 6-8 and played capacity audiences. *Adelaide Thurston* and her play *The Girl from Out Yonder*, were well received 9-12. *Otis Skinner* in *The Duel* 13-15. *The District Leader* 16-19. *Sergeant Kitty* 20-22.
A Race for Life opened at the Grand 9 for the week and is drawing filled houses. *Arizona* comes week 16.
Anna Eva Fay is drawing capacity houses to the Armory week 9.
HARRY O. WILLIAMS.

NEWARK.

Kyrle Bellow in *Brigadier Gerard* at the Newark Theatre 10-15 was a strong attraction. *K. S. Willard* 17-22.
J. E. Kellard in *Taps* played large audiences at the Shubert 10-15. *The Tourists* 17-22.
Ruined Off the Turf played good houses at Blaney's 10-15.
Thorns and Orange Blossoms was the offering at the Columbia 10-15.
GEORGE S. APPELEGATE.

TORONTO.

Fay Templeton and Victor Moore made individual hits in *Forty-five Minutes from Broadway* at the Princess 10-15.
The Four Mortons in *Breaking Into Society* delighted large audiences at the Grand 10-15. *Tom, Dick and Harry* 17-22.
At the Majestic 10-15 *The Queen of the High-linders* has furnished abundant thrills. U. T. C. 17-22.
J. ALEXANDER MCNEIL.

JERSEY CITY.

Wild Nell, a Child of the Regiment, came to the Academy of Music Dec. 10-15 and played fine houses. *The Curse of Drink* 17-22. *The Rays* 24-29.
The Elks will entertain the poor children of the city with an entertainment and Christmas tree 24. *WALTER C. SMITH*.

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Len Spencer's Lyceum, a new exchange but a few months old, located at 43 West Twenty-eighth Street, has already demonstrated itself to be of peculiar value to professional people, as well as music publishers. It appears to be a logical development of the popular-music publishing business, and the connection which that business has with the theatrical profession. Mr. Spencer calls it a "lyceum," but the term "clearing house" more nearly describes its functions, as it is designed to bring the music publishers and importers of the entire country into direct touch with all professional music users. The exchange occupies the entire third floor of the building at 43 West Twenty-eighth Street and is divided into five departments—the literary bureau, where sketches, acts and lyrics are written, revised or corrected, under the personal direction of Ed Rose; the musical bureau, where music is composed, revised and arranged, under the direction of Chris Fracturina, a gentleman well known in that line of work, assisted by E. S. Foster; a shorthand and type-writing department; a vaudeville agency, in charge of Robert A. Browne, through which people are booked for the talking machine companies and for other work, and the music publishers' exchange, which is the most important feature of all. This last named department already represents more than sixty prominent music publishers, many of them out-of-town publishers who would otherwise have no representation in New York. No one of the subscribing publishers is given preference over the others, and, indeed, all publishers, whether subscribing to the exchange or not, are, in a way, benefited. The advantages of the scheme are obvious. The artist or production manager seeking new songs has access at once, free of charge, to several hundred fresh publications from all the great houses of the country. Competent pianists are present, and if arrangements are required the people to do the work are at hand. Careful selections are thus made without delay or expense to anybody—an immense improvement over the custom hitherto in vogue. It will be seen that from an idea suggested, an act can be provided, lyrics constructed, melodies composed and adapted, music arranged, comedy or dramatic material written, and when completed and approved may be coached, produced, staged and booked. Mr. Spencer has long been known as the leading provider and originator of vaudeville acts for the talking machine companies, and his great success in that line gives promise that he will be equally successful in the new field, in which he must be credited with being a pioneer.

Reports from the many singers who are using

Remick hits are extremely flattering to that popular house. Among them may be mentioned: The Savoy Quartette claim "Won't You Come Over to My House," the biggest hit they have ever had. Joe Ward, with The Harvard Old company, and Charles O'Connor, with the same show, are featuring "Alice, Where Art Thou Going." Dave Carter, of Manhattan Comedy Four, is singing "Won't You Come Over to My House," and pronounces it the best ballad of the season. Beside Wynn opens her New York engagement at Hammerstein's with three of J. H. Remick and Company's publications—namely: "When You Kiss the Girl You Love," "Toll Me," and the latest waltz song, "Somebody's Waiting For You." Lynn and Fay have just included "Won't You Throw a Kiss to Me, Linda" in their singing and dancing act, and write the publishers it's the best ever. Nellie Sylvester, with The Twentieth Century Girls, has just put on "Won't You Come Over to My House," and has scored a big hit with same. The Metropolitan Quartette have just included the latest waltz song, "Somebody's Waiting For You" in their vaudeville specialty. Mae Lloyd Roberts, with Marked Women company, is singing "Sally" and "What's the Use of Anything," two of Williams and Van Alstyne's big hits. Elsie Fay, the original Belle of Avenue A girl, will enter vaudeville with a complete repertoire of J. H. Remick and Company's big hits, including the new waltz song, "Somebody's Waiting For You," by Vincent Bryan and Al Gumble. The White Hussars, the feature act with Paris by Night company, are singing "Alice, Where Art Thou Going" and "Won't You Come Over to My House," and report same the biggest hits they have ever had. American Newboy's Quartette, with Phantom Detective company, are singing the big ballad hit, "Won't You Come Over to My House," and say it is a terrific hit with them. The Texas Steer Quartette, with Four Corners of the Earth, report "Won't You Come Over to My House" a terrific hit. Joseph W. Stern and Company have just issued "A Modern Classic Repertoire," containing the ideal compositions of many noted musicians. Paola Gallico is the compiler. "My Wanatandah Babe," published by the Charles F. Ryan Company, of Hartford, Conn., is being featured in Hotty Totty, Donnelly and Hatfield's Minstrel performance, and by many individual shows, including Frank Bradshaw, Walter C. Mentel, W. H. Rees, Carl W. Proudy, John F. Hughes, F. E. Clark, John Farrell, Master Wilbur Hall, and Helen Trevelle. The orchestration is also popular and is being used extensively. May A. Belle Marks, of the Marks Brothers Stock

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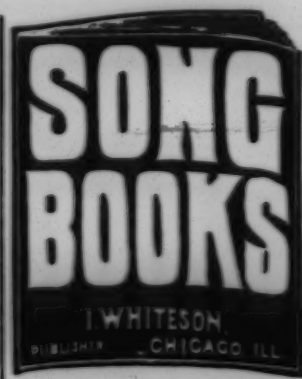
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BUNCO IN ARIZONA

KATE BARTON'S TEMPTATION
A MAN'S BROKEN PROMISE
NO MOTHER TO GUIDE HER

Others by
Miss Mortimer
in preparation

For Time Address
STAIR & HAVLIN

WILLIAMS AND WALKER

Extend to all a cordial Christmas greeting and at this, the happy time of the year, raise a great hallelujah shout over the grand success of

"ABYSSINIA"

Our banners are flying from the outer walls, and on them is written by popular consent of the theatre-going public that fondest of all words to a performer,

SUCCESS

To the newspaper boys and dramatic critics who have done so much to help along our success by presenting so favorably to the public the good that they saw in us and our show, we offer our humble thanks and promise renewed efforts to deserve the good opinion you have expressed.

For the worthy critics who treated us with kind consideration, but who doubted the merits of "Abyssinia" we have profound respect. We shall endeavor to profit by the light you let in on our work.

For the managers who made the attempt to manage "Abyssinia," but could not because of their limitations, and who became so exasperated because we would not make "Abyssinia" cheap, we point with pride to "Abyssinia's" success, and say, gentlemen get wise.

Let not the peculiar quality of a show, nor its value when booked and managed right escape thee.

To the genial managers of the numerous theatres in the East and West whose hospitality and friendliness have made the season one long to be remembered with pleasure, we raise our hats in gratitude and gently whisper WAIT for

BANDANA LAND

Our next show; and we believe when we bring it to your theatres we shall duplicate the success of "Abyssinia," and again

FILL YOUR HOUSES UNTIL THEY CAN HOLD NO MORE

To every member of our company we give unstinted praise for their good work.

To Messrs. Shipp, Rogers, Elkins, Vaughan, and Will Cook, we acknowledge our many obligations; you all have never failed us.

Best wishes and a Happy New Year.

BERT. A. WILLIAMS

GEO. W. WALKER

Theatres and Attractions

UNDER INDEPENDENT DIRECTION

The following Theatres and Attractions are among those now controlled by Independent Managers. Those with an asterisk are controlled by David Belasco, Harrison Grey Fiske, Walter Lawrence and others in the Independent movement. Those without an asterisk are under the direction of

SAM S. and LEE SHUBERT (Inc.) and SHUBERT THEATRICAL CO.

THEATRES:

Hippodrome
Belasco Theatre*
Lyric Theatre
Casino Theatre
Herald Square Theatre
Lincoln Square Theatre*
Majestic Theatre
Princess Theatre
Madison Square Theatre*
Stuyvesant Theatre*
Daly's Theatre (after May 1)
Waldorf Theatre, London, Eng.
Majestic Theatre
Boston Theatre*
Tremont Theatre*
Garrick Theatre
Studebaker Theatre*
Lyric Theatre, Philadelphia
New Adelphi Theatre, Philadelphia
Shubert Theatre, Brooklyn
Belasco Theatre, Washington
Belasco Theatre, Pittsburgh
Shubert Theatre, Newark
Sam S. Shubert Theatre, Utica
Grand Opera House, Syracuse
Baker Theatre, Rochester
Providence Opera House, Providence
Worcester Theatre, Worcester
Hyperion Theatre, New Haven
Lyric Theatre, Buffalo

New York

Boston

Chicago

Colonial Theatre, Cleveland*
Nelson Theatre, Springfield, Mass.
Garrick Theatre, St. Louis
Colonial Theatre, Norfolk, Va.*
Shubert Theatre, Columbus
Lyric Theatre, Cincinnati*
Mary Anderson Theatre, Louisville
New Theatre, Richmond, Va.
Lyric Theatre, Mobile*
The Shubert Theatre, Milwaukee
The Lyric Theatre, New Orleans
Shubert Theatre, New Orleans
New Theatre, Atlanta
New Shubert Theatre, Chattanooga
New Theatre, Detroit
Grand Opera House, Davenport, Ia.*
New Theatre, Toronto
Sam S. Shubert Theatre, Kansas City
Majestic Theatre, Los Angeles
Belasco Theatre, Portland
The Shubert Theatre, Seattle
New Majestic, San Francisco
New Shubert, Birmingham, Ala.
Shubert Theatre, Des Moines, Ia.*
Wood's Opera House, Sedalia, Mo.*
Jefferson Theatre, Jefferson City, Mo.*
Grand Opera House, Springfield, O.*
Grand Opera House, London, Ont.*
Majestic Theatre, Erie, Pa.*

ATTRactions:

E. H. Sothern and Julia Marlowe
Mrs. Fiske* in "The New York Idea"
Virginia Harned in "The Love Letter"
Blanche Bates* in "The Girl of the Golden West"
Bertha Kalich* in "The Kreutzer Sonata"
Lena Ashwell in "The Shulamite" and "Mrs. Dane's Defense"
David Warfield* in "The Music Master"
"The Rose of the Rancho"
Louis Mann and Clara Lipman in "Julie Bonbon"
De Wolf Hopper in "Happyland" and "Wang"
Eddie Foy in "The Earl and the Girl"
Camille D'Arville in "The Belle of London Town"
Mme. Nazimova
Cyril Scott* in "The Prince Chap"
"The Tourists" (with Madge Crichton and Richard Golden)
Marguerite Clark
Mary Mannering in "Glorious Betsy"
"The Rose of the Alhambra"
"The Writing on the Wall"
"The Mimic and the Maid"
Jos. and W. W. Jefferson in "Playing the Game"
"The Girl Behind the Counter"

Margaret Anglin and Henry Miller in "The Great Divide"
Lew Fields' All-Star Co. in "About Town"
Henry E. Dixey* in "The Man on the Box"
"The Society Circus," "Neptune's Daughter" and "Pioneer Days," from the New York Hippodrome
"On Parole"
"Matilda"
"Mrs. Temple's Telegram"
"The Three of Us" (with Carlotta Nillson)
"Mexicana"
"The Light Eternal"
James T. Powers in "The Blue Moon"
Peter F. Dailey
Henry Woodruff in "Brown of Harvard"
"The Road to Yesterday"
"Before and After"
"The Flower Girl" (with Louis Harrison and Louise Gunning)
John E. Kellerd*
"The Love Route"
"Queen Zix of Ix"
"The Social Whirl"
Blanche Ring in a New Musical Comedy
Clay Clement in "Sam Houston" and "Hamp-ton Roads"
"The Chinese Honeymoon"

AL H. WOODS'

PRODUCTIONS

1907—SEASON—1908

Gambler of the West

Nellie, the Beautiful Cloak Model

Chinatown Charlie

King and Queen of Gamblers

Bertha, the Sewing Machine Girl

The Great Express Mystery

A Marked Woman

Convict 999

From Tramp to Millionaire

The Crooked Path

Secrets of the Police

Fallen by the Wayside

Ruled Off the Turf

A Race Around the World

The Mysterious Detective

Bickel, Watson & Wrothe in a
New Play

and

Miss Louise Beaton

in

Rachel Goldstein Out West

ALSO

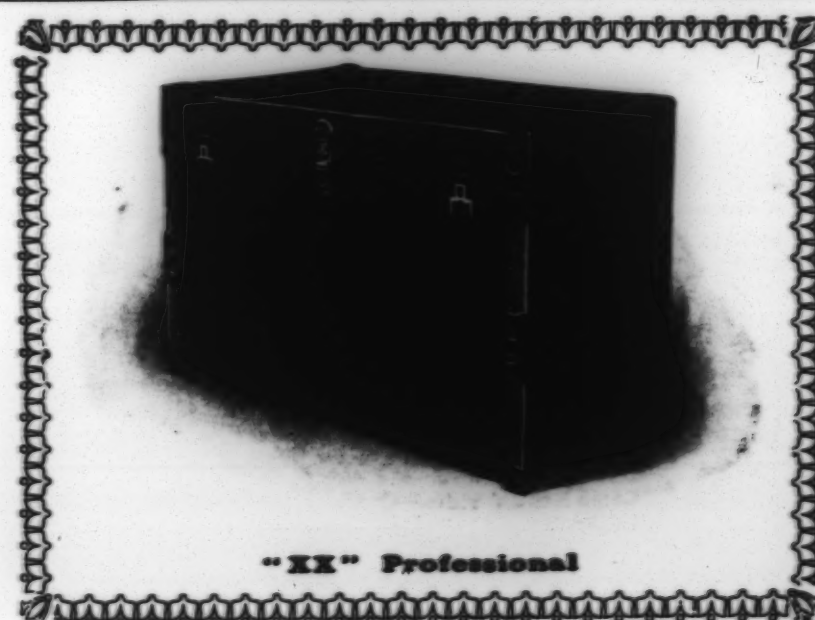
Thalia Theatre, Park Theatre, New York

Liberty Theatre, Brooklyn

A. H. WOODS, Knickerbocker Theatre Building,
1402 Broadway, New York.

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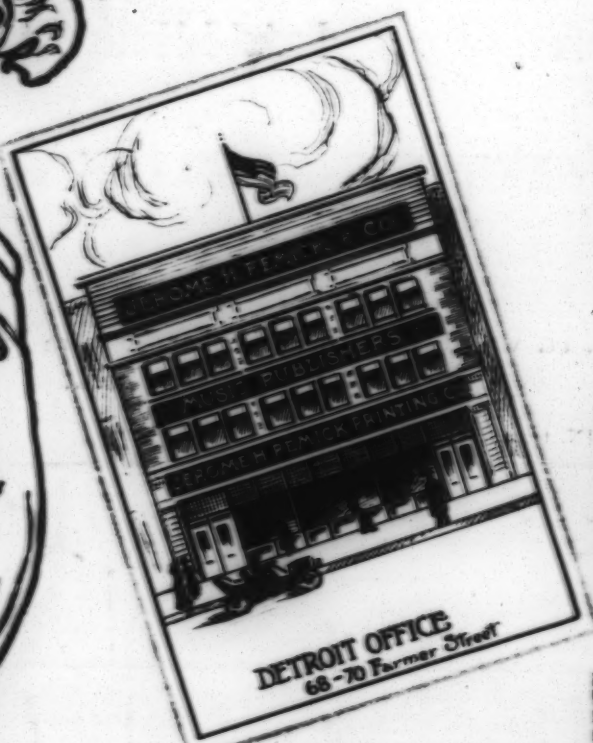
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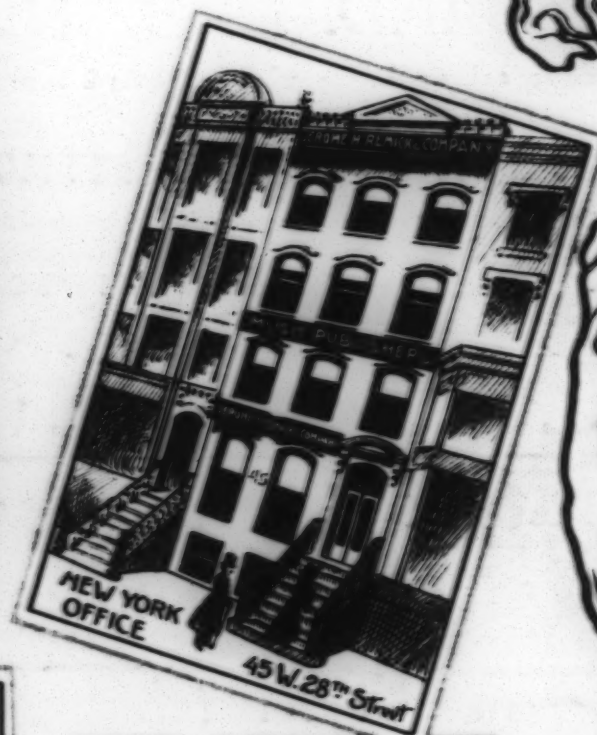
Take this Opportunity of
WISHING

All their professional Friends, Singers, Band and
Orchestra Leaders and the Musical Public generally who have
extended so many Favors to us in the Past Year

A VERY MERRY CHRISTMAS,
and
A HAPPY NEW YEAR



JEROME H. REMICK, President.



We give below a list of our song successes. This is only a partial list of songs available for the use of managers, singers, etc. We always have on hand a large and varied assortment of manuscripts valuable to vaudeville singers, productions, musical comedies, etc. If you are interested drop us a line or call at our office, and we will be more than pleased to supply you with just what you want.

Iola.—Indian love song.
Camp Meetin' Time.—Coon song.
I Like You, Too.—A pleasing novelty song.
Dear Old Farm.—A rural comic song.
Linda, Won't You Throw a Kiss To Me?
Sweet Juliette.—Sentimental ballad.
Somebody is Waiting for You.—Waltz song.
Why Don't You Try?—Novelty song.
Sympathy.—Coon song.
When the Mocking Birds are Singing in the Wildwood.—Ballad.
Jessamine.—Coon song.
In Dear Old Georgia.—Ballad.
Cheyenne.—Cowboy song.
Moonlight.—Song.
On an Automobile Honeymoon.—Ham Tree.
Drummer Song.—Ham Tree.
Good-Bye, Dear Old Manhattan Isle.—Ham Tree.
Handy Lou.—Southern love song.
Silver Heels.—Indian love song.
Two Little Sailor Boys.—March song.
Alice, Where Art Thou Going?—March song.
Won't You Come Over To My House?—Ballad.
The Little Chauffeur.—Vanderbilt Cup.
My House Boat Beau.—Vanderbilt Cup.



BELOW we give you a list of our instrumental successes. It is a well known fact that the house of Remick is publishing to-day practically all of the successful instrumental numbers that are on the market. Bands and orchestra leaders, dumb acts. Drop us a line, or call at our office, and we will tell you all about our method of keeping you in touch with our new instrumental numbers.

Dainty Dames.—Novelette.
Shy-Try.—Two-step.
Dance of The Demons.
Dance of The June Bugs.
Cherry.—Two-step.
Lazarre Waltzes.
Wedding of The Winds.—Waltzes.
The Gunmaster.—March.
Golden Sunset Waltzes.
Dance of The Brownies.
The Condoller.—Two-step.
Iola.—Indian intermezzo.
Fascination.—Two-step.
Owatonna.—Serenade.
Autumn.—Idyll.
Silver Heels.—Indian Intermezzo.
Poppies.—Two-step.
Moonlight.—Serenade.
Happy Heinie.—Two-step.
Heart's Haven Waltzes.
Chicken Chowder.—Ragtime Two-step.
Eyes of The Soul.—Reverie.

JEROME H. REMICK & CO.

DETROIT

NEW YORK

CHICAGO